Our Guide to an Old-Fashioned Thanksgiving

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THE SAN FRANCISCO BAY GUARDIAN

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GETTING THE MOST OUT OF THE SKI COUNTRY

Avoiding the Ripoffs, A Guide to the Slopes, Special Ski Safety Report

By Jeanette Foster



Drawing by Jerry Helmrich

The first big snows have blanketed the high Sierras, and mobs of skiers will be swarming over the slopes within the month. But the real opening of the ski season for thousands of San Franciscans came not in the mountains around Tahoe but in the valley of the San Bruno hills. It was the big Ski Show at the Cow Palace, an annual and quite sophisticated ripoff that barnstorms the country with a big snow job for the rubes.

There we all were: devotees of the most expensive individual sport going, shelling out a whopping $3.50 apiece just to walk through a barn full of ads. Ads for skis, poles, boots, A-frames, bright new resorts, apres-ski fashions, airline ticket packages, highrise condominiums, ski social clubs, snowmobiles, camping trailers, waterproofing spray for goggles . . . all this and much more, plus a Ski Queen and a special screening room with non-stop flicks on resorts, ski superstars like Stein Eriksen, Corky Fowler and Hermann Gollner, famous brand equipment and skiing in the Alps. The only bargain in sight was a swap shop run by the UC-Berkeley ski club.

And as members of the young (20s and 30s), ultra-hip (I was the only one in blue jeans) crowd wandered out of the hall with their mounds of PR materials, one resort administered the coup de grace: a free sucker for each dazzled skier.

The consumer consciousness of a housewife in the supermarket or a driver in the auto repair shop is miles above the skier, alone, standing tall, master of all he surveys up there on the slopes.

Each year the prices go up (50¢ more for lift tickets this season), services go down (no place to park, no toilet paper in the bathroom); the resorts keep selling tickets until the runs and the lifts could be, and often seem to be, ten deep at every turn and the resorts pass the buck like a hockey puck whenever a lift malfunctions, a skier is injured, a damage suit is filed or any issue of skier safety or protection is raised.

Skiers passively accept their fate as the last word in the exploited consumer. They have a thing with snow; they get weak in the knees and soft in the mind when they see snow and pull on those skis. The most radical Maoist down in the streets of Berkeley becomes a docile customer ready for the plucking up there in the mountains.

Like lemmings heading for the sea, they all go back without protest to the same ski area that sold them an $8.50 lift ticket but didn't tell them about the 45 m.p.h. wind at the top or that half the lifts were closed (which happened to me one windy day at Squaw last year).

They organize in clubs for sitting about the lodge fireplace and drinking hot buttered rums, but never lobby the resorts for better deals, lower prices, cheaper food or to threaten legal action or boycotts. They pay double for chains at a ripoff service station in the mountains, they pay extra for everything without trying to develop a consumer guide for exploited skiers.

A few big resorts like Squaw, Heavenly Valley, Slide/Mt. Rose have a stranglehold on the business and, as our price comparison shows (p. 3), all are inflating prices by apparent price-fixing on three levels. There are the super-star areas ($9 tickets) with lots of lifts and runs (Squaw, Heavenly Valley, Slide Mountain). There are the medium level ($7-$8) with several lifts and runs (Alpine, Bear Valley, Boreal, etc.). And there are the inferior slopes ($6.50 and under) without lifts (Soda Springs, Tannenbaum).

The point is important because these resorts are, not private enterprises operating on private property, but publicly regulated resorts operating on federally owned park and forest land with juicy 25 and 30 year franchises. (Squaw Valley, on state land, has the added public benefit of millions of dollars in public money for lifts and facilities built for the 1960 Winter Olympics.) If we can have public beaches for surfers and swimmers, and public golf courses for golfers, why not public mountainsides for skiers and tobogganers?

In short, this is another case where public land and public resources have been turned against the public: it's the skier-be-damned in the high Sierras.

The best hope now for a consumer-minded skier is to join a club offering cost-cutting plans, like lodges in the mountains or specially priced ski trips (see Bay Area clubs, p. 32).

What skiers often don't know is that, while they're getting ripped off financially, they don't know the extent of risks they take when they hit the slopes.

"The ski areas are earning money and endangering lives by their carelessness," says Avie Stachenfeld, a Berkeley lawyer who has investigated resort practices for ski injury cases he's filed. "They're not spending any money or manpower in marking the runs. And the lifts have been recognized by the courts as a common carrier, like a ship or boat, which means the management is liable to provide a high degree of care."

The courts may have ruled the lifts as common carriers, but the word hasn't reached the resort managers (who agree the skiers pay their money and take their chances) or the state elevator inspectors (who say they're only interested in employe safety, not the safety of skiers, and therefore refuse to publicize lift inspection records, keep accident records or even make more than ridiculous twice a year inspections.)

The result: nobody (outside the resort management), not the state elevator inspector, not the ski reporters gamboling about on free passes, nobody can get information on accidents or dangerous lifts or poorly marked slopes (see box).

All a skier has to go on is the rumor mill: "People are breaking their legs on the K-22 run at Squaw . . . the moguls are unmarked and icy on the Squaw runs . . . there's no communication between lift operators at Heavenly and people piled up 10 deep at the top trying to get off . . . Slide keeps running its lifts under the heaviest winds . . . someone fell off the lift last weekend at Mt. Rose." Which is all pretty scary, because management isn't talking, there are no public records anywhere and there's no way to check.

The ski patrol administers first aid and hauls the disabled and the wounded down from the slopes, but they keep no records and issue no safety warnings.

"The ski patrol assists management in advice," Keith Jones, the ski patrol's safety officer, told me. "It's really up to the area. The ski patrol can tell the management which runs need to be marked, but the

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-SKI



David Payne Photo

area has to give us the okay to go ahead and mark the run. We can't dictate the policy of the area."

Only the resort owners dictate policy and thus many are notorious among veteran skiers and the ski patrol for improperly grooming and maintaining their runs, notably Squaw, which doesn't put many safety marks for rocks, for sudden and dangerous dips and for other hazardous protrusions like stumps and brush. Ski Incline, veteran skiers report, has some of the best groomed runs. You can complain about poorly marked runs to the management, ski patrol or the snow ranger, but there's no guarantee that anything will be done.

Ski patrollers have little clout with the ski areas, because either (1) they are paid employes or (2) they are volunteers, thrilled for the chance to ski free all day. The volunteers are trained and certified by the National Ski Patrol Association. The ski patrollers aren't about to risk their privileged position in the hills by biting the hand that feeds them.

Meanwhile, ski operators pass the buck on safety and argue that it's the state's responsibility, not theirs. They're correct to the extent that, to get an annual operating permit, each area and lift must be inspected by the Elevator Division (one man covers all resorts in No. California) and correct any violations of the Labor Code.

But then it's left up to the area: after correcting any violation, the management simply writes or phones the elevator division to assure the state that everything's fine again. The state then issues a permit, without a followup inspection, simply on the resort's good word that the work was done.

And even when there's an accident involving the lifts you'll never hear what happened or who is to blame; the area's one inspector sends his accident report back to the department headquarters in San Francisco in a sealed envelope that only a court order can open.

"The areas stress the fact that you're taking a risk," notes Stachenfeld. "But that's like the oil companies saying that people who run an oil well rigger for them take their own risks. Oil well riggers and skiers shouldn't have to take risks."

William Calderwood, senior engineer in the elevator division, sees nothing wrong with this comfy procedure. "We have a good working relationship with the areas. We just don't have enough inspectors to do all the work, so the areas are real good about cooperating. Anyway, if they don't fix it, the inspector will see it next year."

And while it trusts ski resort management without question, the elevator division slams the door on the public: it seals all accident reports and gives out no information on accident rates of each area.

The skiing public could learn about an area's history of accidents through newspaper reports—the big dailies have reporters roaming from area to area all winter. But the relationship between the ski areas and the ski reporters is tight: reporters who cover skiing are members of the Northern Calif./Nevada Ski Media Assoc., who receive free passes to ski areas.

"The Association has an arrangement with each area," says Bob Lockner, the Chronicle's man on the slopes, "the press skis on press passes, similar to the passes issued to the press for baseball and football games."

They are sports reporters, not investigative or consumer reporters. "I've reported accidents," argues Lockner, "when I found out about them. Most areas won't call you about accidents . . . Sometimes it takes a few days to get in the paper because I don't hear about the accidents right away.

"Accidents happen all the time that aren't the fault of the resort," says Lockner. "Lift accidents are their fault and the fault of the Dept. of Industrial Safety, who in theory inspect the lifts. But they are overworked and don't do the job." Lockner could only recall two stories, he has written in three years about ski accidents caused by the lifts.

How can the skier fight back? Just like every other embattled consumer group, as outlined in Guardian consumer stories. Organize the clubs into advocacy bodies, not just social clubs sitting around the fireplace singing college songs. Or go to existing consumer groups like SF Consumer Action, 776-8400, who will advise and work with skiers with complaints.

A network of clubs could bring effective pressure to combat high prices, declining services, safety problems. These clubs could also hire attorneys or use skiing attorneys to represent skiers in individual claims or class action suits to battle the corporate managers in the courts.

Skiers and clubs should push the elevator division of the dept. of industrial safety to open the records, tally the accidents, post the results openly in the ski areas and on the lifts. Call or write Supervisor William Calderwood, State Building, room 7150, 455 Golden Gate, SF, 557-1130. Push the newspapers to provide real ski reporting and get news reporters in the field, not a bunch of aging jocks freeloading about the hillsides.

Ski clubs or consumer groups should provide a ski switchboard, both in the Bay Area and in the Sierras, with the latest information on lift prices, lodging, food, weather conditions, safety standards, accidents, dangerous runs, avoiding and combatting ripoffs and legal aid.

Power to the skiers!

The Low Down on Ski Resorts

ALPINE MEADOWS: Open until Memorial Day, elevation 6,900 to 8,500 feet; 2,000 acres of open skiable terrain, 45% intermediate, 30% beginner, 25% expert terrain; longest run 1.5 miles, 1,600 vertical ft. Facilities available 6 double chairs, 4 Pomas, 2 T-bars. Parking for 2,500 cars; Nastar races Wed., and Sun.; Day care for children aged 2-8, 8:30-4:30 every day; breakfast and lunch at area, light beverages, cross country lessons and ski touring guides. Well-groomed slopes and double chairlift for beginners. Usually long lines on weekends.

BEAR VALLEY: Thirty miles from Arnold, where food and lodge package deals are super cheap: $78 for lodge, breakfast, lift, and lessons for 5 days. Open to Easter; elevation 6,400 to 8,500 feet; 30% beginner, 30% intermediate, 40% expert. Five chairlifts to 3,300 feet, 1,300 vertical; two rope tows; 700 acres of terrain, 16 miles of runs; longest run three miles, 2,100 vert. ft. Cross-country ski touring trails and equipment; weekend and holiday child care, cafeteria facilities.

BOREAL: Open to mid-April; elevation 7,200 to 7,800 ft.; unlimited terrain; 40% beginner, 45% intermediate, 15% expert. Four double chairlifts, 3 T-bars, 3 rope tows; bargain afternoons, ski from 1:30-10p.m. for $5. Wed. is Men's day and Mon. and Thurs. are Ladies' day: lift plus lesson only $6. Parking for 1,500 cars; touring trails and touring equipment for rent; skibob rentals, skibob area on weekends only; snowplay area; ski jumps; night skiing Wed. - Sun.; brown bag room; child care nearby; special school for children. Less than 3 hours from Bay Area, possible to drive up and back in one day. Good family place.

DODGE RIDGE: Closest to Bay Area, 33 miles from Sonora; open until April 15; elevation 6,600 to 7,725 ft.; extensive terrain, trails, slopes; 35% beginner, 50% intermediate, 15% expert. Six chairlifts, 6 rope tows; cheap midweek package plan with Strawberry Inn: lodging, two meals, lifts, lessons, $16. Parking for 2,500 cars; ski touring; ice skating nearby; snack hut; brown bag room; Nastar race Sun.; child care for 2-8 yrs. all day Wed., weekends, and holidays for $1.35 an hr., $7 per day.

HEAVENLY VALLEY: Open to Memorial Day; elevation 6,400 to 10,150 ft. on Calif. side; 4,700 to 10,167 ft. on Nev. side; 20 sq. mi. of skiable terrain, with 5 mi., 3,600 ft. run on Calif. side and 7 mi., 4,500 ft. run on Nev. side; 20% beginner, 50% intermediate, 30% expert. One tram, 15 double chairs, 2 Pomas, 2 Mitey Mites for children, 1 T-bar, capacity for 18,000 skiers per hour. It's still a good idea to get there early in the morning. Parking for 4,500 cars; touring with guides only; child care; meals and cocktails available.

HOMEWOOD: Six miles south of Tahoe City on Hwy. 89; open daily Thanksgiving to Easter, 9 a.m. 4 p.m.; elevation 6,200 to 8,000 ft.; 30% beginner, 40% intermediate, 30% expert. Quad chairlift, 2 double chairs, T-bar, platter, 2 rope tows and 2 Mitey Mites. Skibob re .s, lessons and trails; touring rentals, lessons and trails; hofbrau with cocktails; snowplay area; night skiing Fri., Sat. and holidays.

SKI INCLINE: Open through mid-April; elevation 6,700 to 7,700 ft.; 120 acres of terrain; longest trail 1 mi., 900 ft. vertical; 30% beginner, 50% intermediate, 20% expert. Five double chairlifts; one T-bar, lines are long on weekends. Snow-making machine, but not very effective in changing snow conditions. Parking for 850 cars, bar, meals, child care nearby, accomodations in Incline are extremely expensive.

KIRKWOOD MEADOWS: Open Nov. to May, elevation 7,800 to 9,800 ft.; skiable terrain 1,500 acres; 2,000 vert. ft. biggest run; 20% beginner, 60% intermediate, 20% expert. Four double chairlifts to 5,140 ft., one rope tow. Discounts for large organized groups; 5 day, $35 package for Student Ski Assn. members. Parking for 800 cars, touring trails and rentals, free children's tow, brown bag room, bar, meals.

NORTHSTAR: Seven miles from Truckee, open Dec. 15 to May 1; elevation 6,400 to 8,600; 1,200 acres of terrain. 25% beginner, 50% intermediate, 25% expert. Longest trail 2½ miles, 2,200 vert. ft. Five chairlifts, cross country and touring instruction; parking 650 cars; bar, meals.

POWDER BOWL: Three miles from Tahoe City open to April 15; elevation 6,300 to 7,900 ft.; 40 acres of terrain, 3 miles of trails; 30% beginner, 50% intermediate, 20% expert. Two pomas, one rope tow. Parking for 250 cars; 35 mi. of touring trails; night skiing Fri./Sat.; recreational vehicle parking with utilities available; meals.

SIERRA SKI RANCH: On Hwy. 50, 11 miles from South Lake Tahoe; open daily until May; elevation 7,350 to 8,852 ft.; longest run 2 3/4 miles; 20% beginner, 60% intermediate, 20% expert. Three chairlifts, two platters. Parking for 1,000 cars; meals available.

SODA SPRINGS: On old Hwy. 40 at Donner Summit; open until mid-April; elevation 6,800 to 7,450 ft. Double chairlift and two J-bars.

SLIDE MOUNTAIN/MT. ROSE: On Mt. Rose Hwy., 25 miles from Reno; open through May; elevation 8,200 to 9,700 ft.; trail skiing and open slopes; large beginner area; regular grooming. Five chairlifts, T-bar, Poma, night skiing. Parking for 600 cars; child care Tues. - Sun.; special package plans through Reno Chamber of Commerce; meals and bar. Lift tickets for separate areas available. Slide Mt. side is less crowded but more windy.

SQUAW VALLEY: Open through May; elevation 6,200 to 8,900 ft.; unlimited open slope skiing; longest trail 3 mi.; 30% beginner, 40% intermediate, 30% expert. One cable car, one gondola, 17 chairlifts, 6 pomas; parking for 5,000 cars. Ski touring trails, ski jump; child care, ages 3-6, meals. Although the best skiing area, the management and employees have a reputation for being discourteous.

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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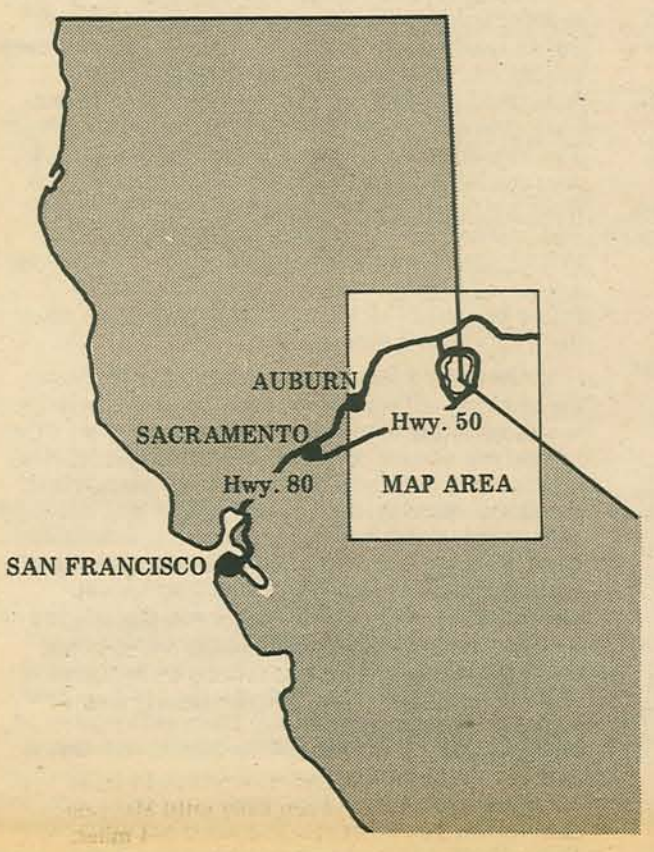
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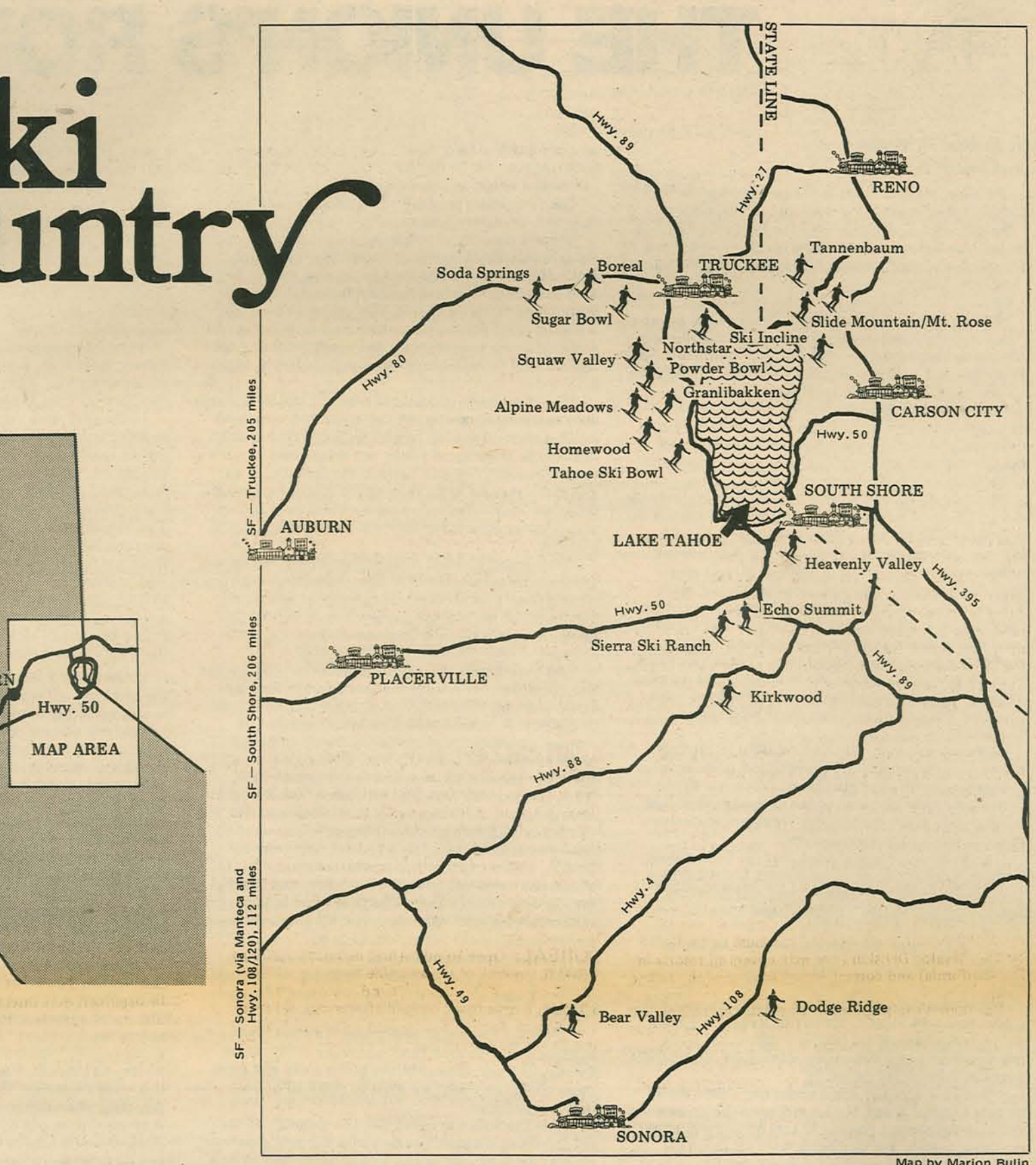
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Ski Country





Map by Marion Bulin

Ski Resorts

A GUIDE TO RESORT PRICES

AREA	Lift Rates: week ends (incl. holidays)	Lift Rates: week days	Instruction: group	Instruction: ind.	Equipment Rental
ALPINE MEADOWS P.O. Box AM Tahoe City, California (916) 583-4232	$8 $5.50	$8 $5.50 (½ day*)	$5-2 hr.	$12-1 hr.	$7 total a day
BEAR VALLEY Box 8 Bear Valley, California (209) 753-2353	$8 $5	$7 $4.50 (½ day)	$5-2 hr.	$12-1 hr.	package deals with lift instr., and rental $16
BOREAL Box 39 Truckee, California (916) 426-3666	$7 $5 $3.50	$5 $3.50 (½ day) $3.50	$5-2 hr. $2.50 (night)	$12-1 hr.	$7 total a day
DODGE RIDGE P.O. Box 513 Long Barn, California (209) 965-3474	$7 $5	$5 (½ day)	$4	$12	$3 and up
HEAVENLY VALLEY P.O. Box 822 South Lake, Tahoe, Calif. (800) 648-0915	$9 $6	$8 $5 (½ day)	$5	$10	$6.50
HOMEWOOD Box 165 Homewood, California (916) 525-7256	$7 $5 $2	$4 $3 (½ day) $2 (night)	$4	$10	$6
SKI INCLINE P.O. Box 207 Incline Village, Nevada (702) 831-1821	$8 $5.75	$6.50 $4 (½ day)	$5	$12	$7.50
KIRKWOOD Kirkwood Meadows Kirkwood, California (209) 258-8541	$8 $5	$8 $5 (½ day)	$5	$12	$7
NORTHSTAR P.O. Box 129 Truckee, Calif. (916) 587-4651	$8 $5	$8 $5 (½ day)	$6	$13	$7.50
SIERRA SKI RANCH Echo Summit Hwy. 50, California (916) 659-7161	$7 $4.50	$7 $4.50 (½ day)	$5	$12	$9
SLIDE MOUNTAIN /MT. ROSE P.O. Box 11367 Palo Alto, California 326-3296	$9 single area: $8 $5.50	$9 $8 $5.50 (½ day)	$4	$11	$7
POWDER BOWL P.O. Box 1641 Tahoe City, California (916) 583-4373	$4.75 $3.50	$4.75 $2 (½ day)	$4	$10	$5.50
SODA SPRINGS P.O. Box 78 Soda Springs, California (916) 426-3626	$6 $4.50	$4.50 $3.50 (½ day)	$4	$10	$6.50
SQUAW VALLEY P.O. Box 2007 Olympic Valley, Calif. (916) 583-4211	$9 $5	$9 $5 (½ day)	$5	$4	$6
SUGAR BOWL Norden, California (916) 426-3651	$8 $6	$4 $6 (½ day)	$5	$12	$7.50
TANNEN-BAUM Mt. Rose Hwy., Nevada (702) 849-9925	open only weekends $5 $3.50	 $6 (½ day)	$6	$10	$5.50
TAHOE SKI BOWL Tahoe City, California (916) 525-7479	$6.50 $4.50	$4 $2.50 (½ day)	$4	$10	$6

$3 (nights: Wed., Thurs., Fri.)

*½ day is generally 1:30 p.m. to closing.

All ski areas are on public land (with the exception of Squaw, on state land) and leased from the National Forest by a permit. Although the permit calls for a snow safety plan, it's really a lease, 25-30 years with no price controls, no policing of safety regulations and no necessity to perform in the public interest. Expiration dates for some of the areas: Kirkwood, 2001 (permit issued last year); Heavenly Valley, 1989; Sierra Ski Ranch, 1997; Alpine, 1986; Boreal, 1991; Sugar Bowl, 1991.

Each area pays an annual fee to the Forestry Dept. ranging from $200 to $100,000, based on a percentage of investment and gross income.

PART 2. THE UNION'S ROLE IN THE

By Burton H. Wolfe
(Part Two of Two Parts)

Ed. note: Burton Wolfe is the author of more than 100 published magazine articles and of two books: "The Hippies," and "Hitler and the Nazis." He drove a taxicab for Veterans and DeSoto for two years in San Francisco, and was a member in good standing of the Chaffeurs' Union.

The big Yellow Cab Company, the Board of Supervisors, and the Hotel Association have all contributed heavily to making a mess of the taxicab business in San Francisco, but the main obstacle to reform is Chaffeurs' Union Local 265, a division of the Teamsters.

Jim Strachan, the union's beefy Irish secretary-treasurer, is the dominant figure in Local 265. Pete Derenale presides over meetings and helps Strachan bargain with management; but Strachan dictates policies and represents the union in public.

Strachan drives around in a late model Cadillac, once the antithesis of union men in literature and song. This is typical of Teamsters' officials, who are noted for their sweetheart arrangements with big business and salaries approaching those of General Motors executives. But Strachan makes no sweetheart deals with Yellow management; in fact, he refuses to meet any of the most basic propositions necessary to bail the company out of its financial woes. Nor does he draw a typical Teamster astronomical salary. His is $12,636 a year, $5 more than the highest paid employee member of the union, as required by Local 265 bylaws. (Last year that was a Gray Line bus driver who earned $12,631.)

Strachan considers himself dedicated to the best interests of his cab driver members, and he believes with some justification that Local 265 is one of the most democratic divisions of the Teamsters (but that is not saying much because the Teamsters is a notoriously undemocratic organization).

The word "division" is mine, not his. Generally it is reserved for armies or corporations, but it fits here because the union is to some extent a little militia and to a greater extent a business, and a bureaucratic one at that.

The union takes jurisdiction over the drivers of Yellow, the three major radio controlled independents, the largest of the non-radio independents (Rose), and the Airporter and Gray Line bus companies. When a new man goes to work for any of these companies, he receives a form letter from the union that reads like a code out of a U.S. Army manual. In bureaucratic jargon it informs the driver:

"You have recently come under our Union Jurisdiction [capital U and J]. According to the present Working Agreement [capital W and A] . . . you must make application for membership within seven (7) days . . . The Initiation Fee [capital I and F] . . . is $100. All candidates . . . shall become a member within forty-five (45) days . . . If you fail to comply with this you will be REMOVED FROM YOUR JOB [all capital letters and underlined]."

The form letter is signed "Fraternally yours, Jim Strachan, Secretary-Treasurer."

There is no effort to make personal contact with the compulsorily designated "candidate." It is automatically assumed that regardless of who he may be, he is a deadbeat who will not join the union unless it is crammed down his throat. This proves to be a self-fulfilling prophecy because when the union comes down on a new man this way, the result is that he does resent it and does join only because he is forced to do so.

"I look at the $100 initiation fee and the $9 a month dues as tribute I have to pay the union to let me work."

That quote from one newcomer is the typical attitude of the majority of young cab drivers and of not a few oldtimers. They join because they are forced to, and that's the end of it. They rarely attend a meeting; they take little interest in what happens; they figure that one way or another they will be screwed and it's hopeless.

Consequently a hard core of experienced cab drivers, the majority employees of Yellow, and a dozen Airporter and Gray Line bus operators, run the Chauffeurs' Union. All of the top officers are former Yellow Cab drivers. Hence the union is almost entirely Yellow-oriented.

Last year some unionized independents got together and demanded for around the two dozenth time that Local 265 support a policy of all open taxicab stands in the city. Strachan reacted by having some of his cronies introduce a motion calling for all union independent drivers to work the way Yellow's do, on a fifty-fifty meter split, instead of renting their cabs. When the majority indicated resistance, Strachan got up and bellowed at them in his Stentorian baritone:

"I have told you guys many times, if you want all open stands then you gotta go on a straight waybill [that is, a meter split]. This is what we want. This is what your union officers are working for and hoping for. We don't want you on The Deal [that is, paying cab rental plus gas]. That way, you are guaranteeing to pay management twenty dollars a day instead of management guaranteeing to pay you. Leasing cabs the way you do, you're really in business for yourself. We don't want this. We don't want a union of businessmen.

"We want a union of employees. We want you working a nine-hour shift with an hour off for lunch five days a week, instead of ten hours a day and sometimes six days a week. We want to make all of you better employees."

When the vote was called for, the majority of the independents shouted him down for the very practical reason that they earn nearly a hundred dollars more a week than most Yellow drivers do, and they reap such a grand tax break by being in business for themselves that their earnings are worth even more than that.

Yellow's drivers have to pay taxes on one hundred per cent of their meter fares and on the ten per cent of that which they declare as tips. Independent drivers pay taxes on just a portion of their meter fares, or they declare most of them and then write off all sorts of expenses against the total. It takes a lazy or unambitious or non-competitive person to drive a cab by Yellow's method when the rewards are so much greater the other way.

They are connivers and hustlers, these independent drivers; there is no doubt of that. If they are not by nature when they start, what happens out on those mean streets soon changes them.

In the first place you have to contend with thousands of assholes who have no more idea of how to drive a car than how to pilot a jet plane, and they keep cutting you off so you can't make lights and get to fares ahead of other drivers. Then you have bus and truck drivers aiming at you because they hate cabbies. You have to contend with an occasional sadistic cop who gets his jollies by ticketing cab drivers for infractions that 90 per cent of the force wink their eye at. And you have to try manipulating through all this swiftly, since your living depends on it, in the face of a downtown that has become a gigantic obstacle course because of all the construction going on and the trucks double parked.

In the second place you have to contend with all the neurotic, selfish, greedy, petty little people in the world, and some days it seems like you get all of them in your cab at once: People talking about the weather because there's nothing better in their brains, telling you it's a "nice day, huh?" (always with that poisonous little questionmark to indicate an answer is desired) when it's foggy and frigid outside, until you want to strangle their necks between the wheel. People describing the traffic conditions to you and telling you how the city has deteriorated because of high-rises and air pollution and overcrowding, and wrapping all of that up with: "It's too bad; this used to be a great town till the niggers ruined it." The wealthy ladies of Nob Hill telling you how bad the servant situation is as they ride with their poodles to the nearest pet shop for another hundred dollars wasted on their mutts, and then leaving you a 15¢ tip. The millionaires who take the bus to the Airport to save four or five dollars. The meter experts who try to intimidate you by stating before the trip starts "now I never pay more than a dollar-twenty" when they know goddamn well there's no way to get there for less than $1.50 even if you flew over a building. The businessmen on expense accounts who offer to cut you in on phony figures they ask you to put down on your printed receipts. The alcoholics who have lost control of their bladders and leave urine and feces stains on the seat behind them, and a smell unfit for a zoo. The miserable bas-

A NON-CONVERSATION WITH THE UNION

Jim Strachan, secretary-treasurer, and Pete Derenale, president, of Chauffeurs' Union Local 265, were invited to discuss their problems with me. Unlike the manager of the Yellow Cab Company, who opens his door to journalists interested in the taxicab business, the union bosses refused to talk.

That is why there is no counterpart to the interview with Yellow Cab management. The other side was invited, but declined.

Instead there was a discussion with a leader of "The Yellow Caucus," a dissident faction within the union.

The Caucus, organized in 1969, charges that the Chauffeurs' Union is "racist, reactionary, and geared to bus driver mentality." One black leader of the Caucus characterizes Yellow drivers as "the niggers of the union." He maintains that the Airporter and Gray Line bus drivers constitute the "elite" who govern union policies.

More specifically the Caucus charges:

- The union leadership has sacrificed better wage arrangements and working conditions for pensions that will benefit no more than ten per cent of the membership, since fifteen years' service is required for eligibility and most cab drivers are short termers. The personal beneficiaries are the bus drivers and a small minority of Yellow and independent cabbies. The big beneficiary is the Teamsters Union, which earns large profits from idle pension fund money that is used for investments.
- Grayhairs dominate the union. None of the officers are black or young. (In fact, they all do have gray hair.)
- Union leaders refuse to initiate action against DeSoto and Luxor that would force those two companies to integrate their fleets.
- Whenever there is opposition, the union leaders try to knock it down by labeling it "communist." Several members of the opposition have been beaten up.
- Jim Strachan tried to push through a six-day week and an 11-hour day as solutions to Yellow's financial problems. He was defeated because the opposition forces were able to put together a majority coalition that balked at these proposals.
- The so-called "Kelso Plan," through which Yellow's drivers would own the company jointly, is acceptable to the majority of the union's members, but the bosses are tying it up. Even the most radical leaders of the Yellow Caucus consider the plan in the light of "people's capitalism," as one put it. "I and many others feel it would be the best way to resolve the problems, but the union leaders don't want it because it would mean losing their pension and welfare funds, and these are the source of their wealth and power."

The reason there is no direct response from the union bosses to these charges has already been explained. But their thinking may be judged from remarks by Jim Strachan on two occasions.

The first arose when members of the Yellow Caucus pushed through a strike vote in the face of Yellow management's holding men off the job for not wearing ties and caps and for growing long hair and beards.

"You are going to get your union in trouble on this," Strachan bellowed during the meeting at which the vote was held. "...these are the very people who are undermining this country."

Still more intriguing socio-political analyses from Strachan were generated by a meeting of the independent members of the Chauffeurs' Union. The meeting was called to determine what action should be taken against an influx of non-union taxicab operators in the city. When several independent drivers blamed the union leadership for the state of affairs, Strachan rose to his feet, his beefy Irish face turning red, and shouted:

"Look, don't blame your union officers for all this. We know there's a lack of unity. But remember this: we can only do what you, the members, tell us you want us to do. And you can't get together yourselves on anything. You can't even get the majority of the independents to a meeting. [Thirty-five out of approximately five hundred independents attended.] Look at this turnout tonight. It's disgraceful."

"This is a new age," one of Veterans' oldtime drivers interjected. "The new guys driving cabs aren't interested in the union any more. All they wanta do is collect the money and the benefits."

"It's a new age, all right," Strachan bellowed. "There's a new breed of driver coming into the Yellow Cab Company who doesn't want to abide by our way of doing things. They're putting out their own literature and trying to organize their own union along communist lines."

"Nah, it's not a communist thing," an elderly hacker from Luxor said. "It's hippies."

"It's goofoffs," a DeSoto driver yelled. "Young punks who don't want to work any more."

"They don't know what it is to walk a picket line," a Rose Cab veteran remarked. "They never been in a fight with management or scabs. They don't appreciate all the things we set up for 'em. All they wanta do is sit back and collect the benefits."

"Listen," Strachan interrupted them, "don't you believe this is just a bunch of spoiled youngsters. This is part of a communist attempt to take over, union by union. They get a job they can get along with, recruit more of their kind for the job, become active in politics within the union, and gradually try to take over the union. I've checked this out with our attorney, and he's a brilliant man, and he knows what he's talking about, and he told me 'Jim, don't kid yourself, this is a communist movement to take over the union.' And this is the thing we've got to face."

That, ladies and gentlemen, is the ex-Yellow Cab driver who, more than any other individual, controls the makeup of the taxicab industry in San Francisco.

TAXICAB MESS



tards who fill the cab with cigarette and cigar smoke on rainy days when you can't get the windows open, turning your office on wheels into a rolling gas chamber and fogging up the windows so badly you can't see out of them. The junior business executives, out cheating on their wives, who become pissed off with you when they ask you "where's the action?" and you tell them "at Candlestick Park."

If all that isn't enough to do you in, and believe me when I say I'm not even scratching the surface, then there are the fights with your fellow cab drivers.

It's bad enough within your own company: Guys lying about their locations so they can get the radio orders, racing through red lights to beat you to addresses in contention, paying off dispatchers for out-of-town trips called into the office but never put on the air because they're all taken care of in this underhanded way.

You can fight all that, but you can't fight Yellow's monopolies. Imagine being issued a license to operate a cab on the public streets, being compelled by law not to refuse a fare, and then being told you cannot pick up passengers at the most lucrative spots in the city when a Yellow cab is there. Or imagine covering one of the many exclusive hotel stands awarded to Yellow by the Police Department when no Yellow cabs are around, and just as some luggage appears in the doorway and you figure you have a crack at an Airport fare, along comes a Yellow driver—one of your "union brothers"—and he blows his horn at you and you are forced to move off the stand even if you have been covering it the last ten minutes. Let that happen to you dozens of times, scores of times, over a period of months or years, and you begin to build up a raging hatred of all Yellows—which is precisely what the system does to you—and you are ready to start stealing, bribing, and maybe sometimes even fighting.

In 1958 a feisty fellow who still drives for Veterans, Pete Petersen, challenged this travesty by sitting on Yellow's exclusive stand at the Sheraton Palace Hotel and refusing to budge when ordered to do so by his "union brothers" driving for Yellow, and then by the police after they were summoned by these "union brothers." Petersen was arrested, fined, and jailed for violating Section 1119 of the San Francisco Police Code, which gives the chief of police the right to designate exclusive stands with the consent of the owner or occupant of the property fronting the area of the sidewalk in question.

Through attorney Marvin E. Lewis, Petersen appealed all the way to the California Supreme Court. The crux of the appeal was that (1) no rational basis was established for rendering stands exclusive, and (2) no standards were established to guide the police chief in deciding who does and who does not derive use of the stands, leaving him with arbitrary, discriminatory power that violates the Fourteenth Amendment's demand for "equal protection of the laws."

In a majority opinion written by Chief Justice Phil S. Gibson, the State Supreme Court ruled on point (1) that there *are* "rational grounds" for upholding the exclusive stand setup under Section 1119.

"If many cabs of different owners should try to park at one stand," Gibson ruled, "an obstruction of traffic might result. The sole permitee who has a telephone connection with its exclusive stand would be in a better position to maintain a constant cab service at the stand, without an excessive supply of cabs at some times and a dearth at others. Exclusive stands may facilitate police supervision and may prevent disorderly and aggressive solicitation of one customer by drivers of different taxicab owners."

On point (2) Gibson ruled on behalf of the Court's majority that "no arbitrary or oppressive exercise of discretion by the chief of police, to the detriment of petitioner, has been shown in this case."

Only Justice Jesse W. Carter dissented from this ruling. He called the decision and the exclusive stands setup "obnoxious to one's sense of fair play," and he added: "the public streets are for the use of the public as a whole."

Petersen appealed the decision to the U.S. Supreme Court, but the highest tribunal in the land declined to review the case.

It's too bad the Bar Association does not have a "Prize Idiocy" award that could have been delivered to Chief Justice Gibson and his fellow majority for their decision in the case known as *In Re Petersen.* If exclusive award of stands to Yellow is not a "detriment" to independent cab drivers, then that word has no meaning in the English language. And everybody knows that the police supervise all cabs equally; that the solicitation cited by Gibson *increases* when one company has exclusive stands at the most lucrative places; that the "excessive supply at some times and dearth at others" situation occurs whether Yellow has its monopoly status or not; and that drivers work out orderly ways of lining up on stands whether of different companies or not.

Take a look at the Greyhound Bus depot, East Bay Terminal, and Downtown Air Line Terminal some day if you doubt it. These three bus depot stands were also awarded by the police to Yellow, but the big company cannot cover them because of lack of enough cabs, or more specifically lack of enough to move off the hotel stands. So, they are scraps thrown to the independents, who handle them in an orderly, competent fashion through lineup systems worked out themselves.

On the other hand, at the SP train depot, chaos results from Yellow's insistence on maintaining an exclusive stand there, even though the company does not have enough cabs to handle the hordes of commuters pouring out of the place weekday mornings. So, the independents park off the stand in front of the depot, hawking fares on a catch-as-catch can basis regardless of cab position. It's a tribute to their tolerance that no fights result from this mangled non-system.

The most intensive internecine warfare, however, is caused by independent cab drivers' frustration over not being able to gain more shots at Airport fares because of Yellow's monopolization of hotel stands. At some of these hotels, bellhops have taken advantage of this frustration by telephoning DeSoto and Veterans early in the morning when they think they can go unspotted by Yellow drivers or supervisors. The DeSoto or Veteran driver who gets the radio order then tips the bellhops a dollar for the Airport fare that otherwise would have been a Yellow's.

This arrangement was a happy one for independent drivers and bellhops alike until it developed into an extortion racket at hotels such as the Clift, Jack Tar, and Del Webb Townehouse. During the day whenever there are no Yellow cabs on the stands in front of these establishments, the bellhops and doormen hail cabs. The first cab that comes along gets the fare. Nevertheless, if it's an independent driver he must pay the bellhop or doorman a dollar for any load to the Airport. If he refuses, next time he comes along the bellhop or doorman will tell the guest something like this: "You don't want this cab, sir. That man is a dangerous driver."

At the Clift Hotel (one of the chief culprits there was recently awarded membership in the Press Club), this extortion racket is conducted with great glee by the bellhops and doormen. "Come join the party," they will tell the cabbie. Or "you know how to get to the Airport?" with their hand struck out waiting for the dollar. Or "grease my palm," one of them likes to say.

At hotels where there are no exclusive stands, the extortion racket goes on anyway. It is especially flagrant at the Canterbury, Bellevue, and El Cortez. Bellhops at these hotels, after collecting their dollar for years from DeSoto, Luxor, and Veterans, now have switched to calling City Cab on the phone because that company's drivers have offered two dollars for Airport loads and the other independents refuse to pay off that much.

Jim Strachan of the Chauffeurs' Union says: "You see? This is what happens when guys work The Deal instead of a straight waybill." But actually it happens because there are three divisions of the taxicab industry fighting each other, two of them disunited within

Continued next page

THOSE FICKLE METERS

Sometimes when you make the hop from your apartment downtown to work, the meter registers $1.50; other times it shows $1.70 or $1.80 for the same trip via the same route.

Or maybe you take a cab to the Airport for $8.80 on the meter, and then it's $9.90 when you go again a month later. Yet the meter rates have not increased in that time.

Why does it happen if the route covered is identical?

Faulty meters? Yes, that happens occasionally. The meters usually are tested and regulated only once a year by the local Bureau of Weights and Measures, a county office of the State Department of Agriculture. If the meter runs out of kilter before next regulation time and a cab driver realizes it, he will have it reset if it's too slow or laugh all the way to the bank if it's too fast.

Sometimes the cabbie cannot have it reset under either circumstance. "There's a certain tolerance we go by," Ray Bozzini, the County Sealer, explained to the Guardian. "One meter may be just slightly faster or slower than another, but it's within the tolerance. There's nothing to be done about that. These meters aren't absolutely accurate, but the difference doesn't amount to much."

How about the possibility of drivers tampering with the mechanism?

"It's possible," Bozzini said. "We put a wire seal on the mechanism, but a guy could break the seal and reset the device if he knew what he was doing. It's a misdemeanor, with a one hundred dollar fine and six months in the County Jail, maximum, if he's caught. Actually, we have no problem with that. It hasn't happened here in years."

There is another way, however, that a driver can tamper with the meter. He can deflate the tires on his cab or pay off a garage mechanic to supply him with a set of tires that are smooth, devoid of treads. Either will cause the meter to run faster. Unfortunately there are a few numbskulls in the cab business who are willing to risk their lives and those of their passengers to earn a few more dollars.

Before you report any cab number to the Bureau of Weights and Measures for excessive meter rates, be sure you take one other factor into consideration: delays. Has the cab driver stopped for red lights on the way? Have traffic jams or construction obstacles caused delays? If so, additional charges will register on the meter because it operates by time as well as distance.

One more word: If you're the type who becomes upset because the meter registers ten or twenty cents more than you think it should, stop taking cabs or go see a psychiatrist. You are only driving yourself, the cab driver, and everybody else crazy.

Continued from previous page

the same union, and the one that dominates forces the others to fight like dogs over the scraps that are left. The most amazing part of this story is that some of the underdogs wax fat on the scraps while the supposed kings of the pack starve on the choice pickings because the helpings they get are too scanty.

This is one reason why Yellow's drivers were even more eager than company management to terminate independents' share of the Airport franchise. Several years ago, after much squawking, the three major radio controlled independents bought into Yellow's franchise by agreeing to pay $1.50 per cab load on return trips for the right to share stands outside the terminals. The independent companies passed this cost on to their drivers. DeSoto's and Luxor's had to pay $2 per load on the grounds that the extra 50 cents was needed for "bookkeeping costs." Veterans' drivers had to split fifty-fifty with the company, a travesty many of them evaded by claiming they took their fare to Burlingame rather than San Francisco, meaning they split a $2.50 fare instead of one for $9 or thereabouts.

All the while Yellow's drivers kept bitching about this arrangement. "We've gotta get these damned pirates off our stand out here," you would hear them saying to each other at the Airport. The fact that these "pirates" were their union brothers meant nothing to them. The system teaches them to label anyone who is not a Yellow as a "pirate" and to hate the driver so labeled. It's the same sort of conditioning that white parents work on their children, football coaches on their players, specialty machine company executives on their salesmen: hate blacks, hate Mowdown U., hate IBX's machines and down them and their personnel at every opportunity. It's perhaps somewhat more indefensible in this instance because it occurs within the same labor union.

A few months ago Yellow regained sole use of its exclusive franchise at the Airport, with backup legislation signed by Governor Ronald Reagan subjecting any other company to arrest for soliciting there. But a court order partly reversed that a few weeks ago and now DeSoto, Luxor, and Veterans once again are able to share Yellow's stands at the Airport temporarily, while all other independents are barred.

Yet the other independents are compelled by law to drive passengers to the Airport if requested. So, this means they have to "deadhead" (ride empty) back to the city, unless they get a lucky pickup (a rare occurrence). And it's a long ride empty back to the city.

All of these unjustifiable abominations, coupled with aggravations from stalled traffic and griping passengers, tend to make a cab driver cynical. So, some of them do resort to rackets of various kinds, drive their fares on circuitous routes, rip twenty bucks off a drunk, add illegal luggage charges to the fare, pay off dispatchers, and the like. I am not going into detail about the rackets because most cab drivers play the game straight, and I don't want to arouse any unnecessary antagonism toward them because of the usual percentage of miscreants that exist in any dog-eat-dog business. I will only offer the reader these few tips:

· Before heading onto the freeway in a taxicab, take a look at the tires. Some drivers deliberately keep them smooth because that causes the meter to run faster. Smooth tires present a safety hazard at any speed, and at high speeds the risk in riding on them is so great as to be almost suicidal. Don't take a freeway trip in a cab with smooth tires.

· Buy your own cigarettes and liquor. Don't be lazy and have the cabbie do it for you. Some of them have store owners mock up phony receipts so they can collect extra money from you.

· Don't allow any cab driver to add luggage charges unless you have a heavy trunk or so many suitcases that they must be tied outside the cab.

· Unless you are smarter than 99 per cent of the passengers I drove, let the cab driver pick his own route. In most instances, complaints about routes arise because of the passenger's own ignorance. He does not realize that construction obstacles along what seem to be the most direct route will cause detours; that a less direct route is better sometimes because of lighter traffic and more coordinated traffic lights; that the meter operates on time as well as distance.

Remember, please, that most cab drivers are honest and if they seem surly on occasion it's because they are being brutalized by an indefensible system with the tacit consent of their union leaders. □

IN OUR NEXT ISSUE:

Burton Wolfe tells what can be done about the taxi cab mess in San Francisco AND a scorching rebuttal by the Yellow Cab drivers.

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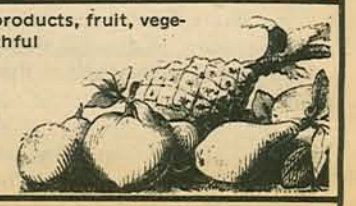
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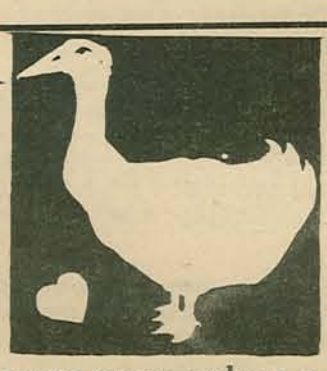

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1. THE SOUTH BAY SLOUGHS! GOING . . . GOING . . . GONE. Blowing the whistle on the state's giveaway of hundreds of acres of slough lands, ultimately worth millions, to the Leslie Salt Co. (Bruce Brugmann, 10/27/66)

2. TO GET BAYFILL—DECAPITATE SAN BRUNO MOUNTAIN! The Crocker/Rockefeller/Ideal Cement combine's secret plan to quarry San Bruno, move 350,000 cubic yards of fill on a conveyor belt from the mountain and across the Bayshore freeway for barging to bayfill projects like Redwood Shores. (Bruce Brugmann, 11/7/66)

3. ROCKEFELLER'S CITY-IN-THE-BAY MAY BE SINKING. How the Crocker/Rockefeller/Ideal combine tried to get title secretly to buy lands for its giant fill project off San Mateo. (Bruce Brugmann, 1/20/67)

4. STORMY LAGOONS OF FOSTER CITY. The political horrors and tax liabilities of living in a special assessment district, owned and controlled by a single developer, where residents can't vote or exercise power except through the courts. (Luman Drake, Bruce Brugmann 3/9/67)

5. GUILTY FIRMS WRIGGLE ON UNPAID BACK TAXES IN THE WOLDEN ASSESSOR SCANDAL. At stake is $11 million as the businesses who fixed taxes through Wolden now try to escape paying them as unpaid back taxes. While the city assessor conscientiously uncovers millions in unpaid back taxes, the city attorney seeks to upset the applecart on behalf of the fixers. The only published list of SF business firms who owe back taxes. (Bruce Brugmann, 3/9/67 and 5/19/67)

6. THE APPALLING MEDICAL CRISIS IN VIETNAM. Imagine only 150 doctors to care for the medical needs of San Francisco, Los Angeles, Chicago, Cleveland. That's the pitiable state of medicine in South Vietnam, described by a Redwood City internist, recently returned from Vietnam. (Dr. Henry Mayer, 6/29/67)

7. CALIFORNIA'S WATER SCANDAL. Westlands is to water what Teapot Dome was to oil. The grab for water, the evasion of the 160-acre reclamation law, the water plan swindle by California agribusiness. (Paul Taylor, 5/19/67, 6/29/67, 8/10/67)

8. EXAMINER/CHRONICLE OWE WOLDEN TAXES. How SF newspapers substantially underreported their assets for years and thereby escaped paying $250,000 in personal property taxes for 1964-65 alone. (Bruce Brugmann, 9/25/67)

9. THE SECRET DEAL TO GET SHELLEY OUT, ALIOTO IN AS MAYOR. The inside story, told only by the Guardian: How the Fairmont Hotel mob forced Jack Shelley out as Mayor and brought in Joe Alioto to succeed him. Shelley later was appointed the city's lobbyist in Sacramento on a lucrative salary. (Douglas Dibble, 9/25/67, Bruce Brugmann, 10/31/67)

10. THE SCRAMBLE FOR WAR BODIES. Local morticians compete vigorously to corner the undertaking market on bodies returning from Vietnam. (Jack Lind, 9/25/67, 10/31/67)

11. DISCRIMINATION ON THE DRAFT BOARDS. All but one of SF's 11 draft boards are illegally constituted because most of their members don't live in their districts. The first and only published list of the city's draft boards—40 members, names, occupations, home addresses. Led to a spate of suits challenging the legality of several draft cases on the basis of the unrepresentativeness of the draft boards. (Eugene Hunn, 12/19/67, update by Julia Cheever 12/16/69)

12. THE EX/CHRON SECRET MERGER DEAL. Documents and story that show how the booming Chron went into equal partnership with the ailing Ex in the 1965 merger and thereby violated antitrust law on three counts. How the Ex/Chron's new corporate front began in secrecy with a bogus name, fake directors and a Reno address. (2/7/68)

13. UTILITIES PUT THEIR "MAN" ON THE PUC. How the utilities got their man, Fred P. Morrissey, onto the State PUC. (Ivan Sharpe, 2/16/68)

14. WHERE HAVE ALL THE YOUNG MEN GONE? Statistics of Bay Area draft dissent, interviews with returning disillusioned veterans, a look at the "underground railway" taking draft defectors to Canada. (B. Brugmann, N. Hunn, P. Bowler, W. Wood, 4/5/68)

15. HOW SECRET IS YOUR BANK ACCOUNT? Bank officials allow the FBI to examine depositors' records. (Ralph Arlyck, 5/14/68)

16. THE CANDLESTICK SWINDLE. In just 10 years our stadium was generally acknowledged as the wrong building, built in the wrong place, with more money than was involved in the 1906 graft prosecutions. (Burton Wolfe, 5/14/68)

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Thanksgiving: Getting it on.

(Dining out on Thanksgiving, Superlist on p. 17)

By Mick Backstreet

Turkey, stuffing, ham, gravy, beer, three potatoes, sweet and butter bread, seventeen pickles and sauces, two vegetable salads, fresh fruit, wine, baked apples and enough pies for a week—that's a grandmother's Thanksgiving.

Being no grandmother, and having a small family, I skip the ham and cut down on the sauces; still, nobody goes hungry. Here are a few favorites extracted from my feast preparations.

STUFFING

Makes about 12 cups, enough for a 12 pound turkey. Allow about a cup per pound, though larger birds take less. Be sure not to overstuff—the dressing swells in cooking; also be sure to make some extra for leftovers: cook in a greased loaf pan (about half full), and dot with butter. Cook next to turkey for 1/2 to 3/4 hour at 300°.

For a simple but fully satisfying stuffing, bake up a batch of cornbread Wednesday morning, without sugar or flavoring, and using 1/4 cup bacon fat as shortening. When you're ready to stuff, crumble the cold cornbread rather finely into a large bowl. Add enough fine, light wheat breadcrumbs, slightly stale, to make 7 cups. A higher proportion of wheat bread makes the stuffing lighter. If you'd rather a heavy stuffing, use all cornbread, or soak heavy, sour rye crumbs in milk, then wring out before using.

Melt 1 1/2 sticks (3/8 lb.) butter in a skillet. Chop both white and green parts of leek very fine; you want 2 cups, or about what 6 large or 9-12 smaller leeks will make when chopped. Be sure to split open first and wash out all the grit. Saute the leek with a half-dozen stalks of celery, chopped fine or sliced thinly across the stalk.

While the vegetables are slowly wilting, pare, core and chop fine about 6 medium apples (3 cups)—johnathan and pippin both do well. Add to the saute to heat through.

Chop very finely 1/4 cup italian parsley or young celery leaves. (The fineness of this chopping determines the consistency of the stuffing: if too coarse, the stuffing is less even.) Add to the saute until just wilted.

Pour vegetables and butter over the crumbs. Add 1/2 tsp. each: rubbed sage, powdered thyme and salt. If it doesn't smell enough like Thanksgiving, add another 1/2 tsp. sage along with 1 tsp. savory or 1 tsp. crumbled dry marjoram. Paprika is also fine, 1/4 to 1/2 tsp.

Don't add black pepper. Besides hurting your digestion, the flavor doesn't go well. If you insist on a hot dressing, stuff the bird with chili peppers (seeded and skinned), onions and french bread crumbs.

Don't forget the salt (use to taste, 1-1 1/4 tsp.). It not only helps the flavor directly, it also helps by drawing the turkey juices into the stuffing while baking.

For those who like fancy stuffing, try chestnut. Cut a cross in the flat side of each nut (use about 4 pounds in the shell), and drop in boiling water. After 15 min. take off the shell and brown skin (do it quickly, the nuts are hot). The meats are probably not yet soft, so drop them into another pan of boiling water—judge for softness like potatoes you'd want to mash.

Drain when done (5-15 min.) and put through a sieve or mash smoothly. It's alright just to chop them, but the stuffing will be coarse. You should end up with about 8 cups.

From here out, it's improvisation. Use at least a stick (1/4 lb.) butter and a little heavy cream (like 1/2 cup), and include a cup of cracker crumbs...I've used zwieback, and some times I try Euphrates crackers, but regular crumbs are standard. Watch the salt, don't get too much: if you use salted butter and salted crackers, the dish could become inedible. A pinch of white pepper and 2-1 cup finely-chopped, tender inner stalks of celery (including some leaves) are also good.

My recipe adds a pound of crumbled, savory pork-and-veal sausage and a 1/2 lb. finely chopped mushrooms very lightly sauteed with the celery. I have enjoyed chestnut stuffing made with a pint of oysters, whole or halved and cooked awhile in their liquor. Leave out the sausage and add a cup of finely chopped onions, sauteed with the celery and mushrooms.

In these days of plastic turkey, stuffing remains a true delight. From simple bread or rice mixtures to chestnut-sausage, there's something for everyone. And since there are really two cavities to stuff, the crop (gullet) and the belly, not everyone in a family need agree. (The crop holds a bit under half as much as the belly.)

THE TURKEY

Never let stuffing sit after it's fixed, unless you would be thankful to get rid of all your guests. But don't worry: there's still no reason to rise at the crack of dawn to stuff a 24-pounder. All-night cooking gives a tenderer, juicier feast.

Grease the bird or oil it well to seal the flavor in. Do not salt, do not wash with wine.

Place the turkey breast-down on a rack over a shallow pan. (This is important enough that you should go out and buy a roasting rack; the rack keeps the skin from sticking or frying, and makes for tenderer, sweeter meat.) The breast being down means that fat and juices from the back will dribble down through the drier breast, helping it cook more slowly and stay juicier.

Covering with foil isn't any help to the turkey, and it uses a lot of foil. Greasing and cooking breast down, slowly, provide the best protection against dryness.

Heat the oven to 450° if you believe in searing. Plunge the turkey in and reduce to 300°. (If you believe in Adelle Davis, start with the oven at 300°.) after an hour, cut the temperature to about 185-190°, and forget it until Thursday. (Those with gas ovens can adjust the pilot light to keep the oven around 185°, then just turn the oven off after the hour.)

A 24 lb. turkey cooks 24-25 hours this way. If you don't have that long, cook at 300° (counting an hour for every 20 minutes after the oven comes up to 300°) to finish it sooner. Small birds, 8-9 lbs., should have 1 1/4 hrs./lb. And always count on the turkey being out of the oven the last hour, while you make gravy and bake rolls. The bird won't get cold, and will slice more easily.

Early Thursday morning, put on the neck and giblets. Rinse, and put with a spice bag and salt in enough water to cover. Cook slowly several hours, drawing the flavors and juices into the broth. Cooking ten hours with salt brings lots of gelatin from the neck bones and all the flavor from the flesh and organs. Some people cut up the organs in the gravy, but after cooking everything out of them, I fail to see the point.

To flavor the broth, I use allspice, celery leaves, a small bit of crushed celery seed and a couple of dried red peppers, all tied in a bag. Makes for the best gravy...

SIDE DISHES

Sauerkraut keeps the palate honest. With a big meal, some taste bud cleaner is a must. With a big turkey, it's got to be the kraut. Get it at a north-European style delicatessen—beats cans 2-to-1 in flavor tests. Then really wipe out the sauerkraut blahs by adding finely chopped onions, yellow or red, peeled and chopped green apples, and mashed-up kummel seeds. Do this fairly early in the day so it can sit, before heating to eat. The flavors mix well.

Sauces and garnishes are next only to stuffing in holiday delight. Imagination can work wonders here. Pineapple, cut in pieces and soaked with rings of leek in white wine. Japanese or down-country pickles, homemade or store-bought. Green chili sauce made with tomatillos and cauliflower. If you've not put baked apples on the menu, add a lemon-apple sauce with kummel, cinnamon and tamari soy sauce—no sugar.

Cranberry is the sauce of sauces for an all-American feast. If you try making it fresh yourself, forget the canned stuff. Not only does the homemade product taste livelier, it smells good while cooking, and is a tactile joy as the cranberries pop, the froth rises, and the sauce thickens.

For plain jelly sauce, wash and pick over 4 cups of berries. Cook in a pot with a cup of boiling water for 20 minutes, or until the berries are popped and the juices risen in the pan.

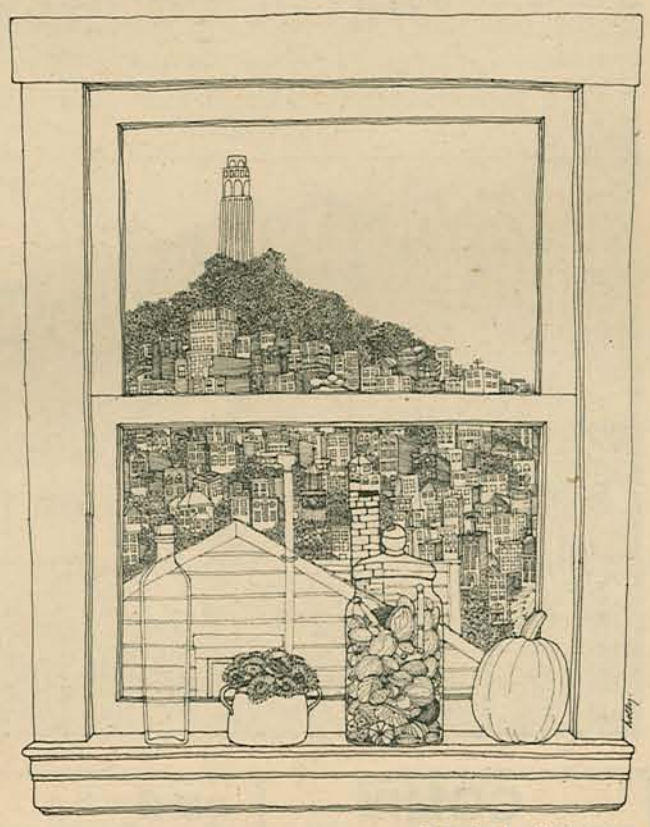
Put it all through a sieve and discard the skins. Cook the jelly with 1 1/4 cups of sugar (you may want a bit more) about five minutes, until it gets thick and ready to set. At this point, mold it into a fancy shape or just pile it into a dish to cool.

For a fancy sauce, put the cranberries in a pan with 3/4 cup orange juice and a rounded tbsp. finely minced orange rind. Add 3/4 cup honey (and a dash of cinnamon if you'd like), cover and boil about 10 min. Skim off the foam (which you can use hot for brunch on buttered toast) and put the sauce into dishes.

Watch that the berries don't boil over, which they easily do and remember not to cook beyond the point where the berries are all split and softened. This is a whole-berry sauce. Overcooking disintegrates the pulp and leaves the skin a nuisance.

This sauce is often served chilled and cognac is a welcome last-minute addition. Some people cook chopped walnuts with the berries—a pleasant effect.

I use wildflower honey in the fancy sauce, because of the brightness of its flavor. I use sugar in the jelly because the flavor of cranberries alone is somewhat overpowered by the honey's taste—although I find the little molasses in raw sugar a pleasant addition. You may substitute sweeteners in either recipe, just remember to use half as much honey as sugar. And either one can be made a day or two early and refrigerated.



Drawing by Holly Zapp

Garnishes improve in flavor by sitting a short while, and should be made in time enough to allow that. My out front favorite garnish is purple italian cauliflower (now in season at the Farmer's Market, about 90¢ for an 11-inch head). Wash, break into florets and dry. Pour over it first olive oil that's had a cut clove of garlic soaking in it overnight, then lemon juice. This should be room temperature when served, so don't stick in the refrigerator.

The deep, velvety purple crest and pale green stalks are breathtaking. The taste is, too. (This also makes good hors d'oeuvres, and may be all done before dinner starts.)

GRAVY

For twenty years, at home and away, I've made Thanksgiving gravy. It isn't difficult, but find someone who is free to do nothing else during the last-minute preparations. When the gravy's done, the meal must begin.

Take the turkey from the pan and set it on a warm platter in a warm place. Remove the rack, and set the pan on the stove—big pans take two burners to heat.

Check the fat level. If fat and other juices are nearly equal, fine. If there's ten times as much fat as other juices, pour off or spoon out some fat. Since it separates out anyway, this is easy to judge.

Start adding flour as you heat the juices in the pan. Wheat pastry flour makes a very smooth gravy without lumping, bleached flours all pollute the gravy's flavor and lump more easily. Whatever flour you use, sprinkle it from a spoon over the surface of the juices, stirring constantly and quickly all the time. This is to mix in the flour before it cooks into miniature fritters.

A gravy stirrer works best: just a cone-shaped spring on a stick. But a fork or large slotted metal spoon will work. If you remember to keep stirring constantly, the gravy will be smooth. This is the most crucial part of the process.

Keep adding flour until most of the grease is absorbed. With turkey, I'm careful to keep the roux (the flour/grease mixture) fairly liquid. A little free fat will be taken up as the gravy cooks and you avoid having a pasty mess.

When enough flour is in, cook the roux a couple of minutes. This mellows out the gravy's flavor, making it more flavorful and light. Then start adding the broth from giblets. Pour slowly as you continue stirring, keeping the broth mixed in as it hits the pan, avoiding a buildup of reservoirs of clear broth—when heated, such ponds would boil a thick gravy into dumplings.

Be sure to keep scraping the bottom of the pan, both to keep the roux from sticking and to mix in well the flavors dropped by the roasting turkey.

Add broth until the gravy is a bit thinner than you'd like it. It thickens as it cooks. Don't hesitate to boil it—just keep stirring. I like to add milk at the last minute and then to keep the heat lower. The milk thickens up more quickly as it's added than the broth and adds richness and depth to the flavor.

Gravy is best served after it has been at a constant thickness for several minutes. Remember, pour it straight from the pan to the serving dish, then take it right to the table and start the feast. □

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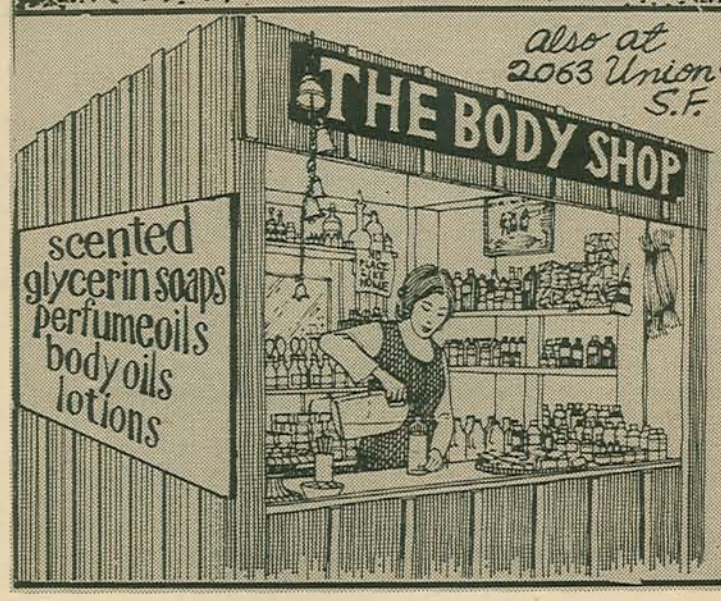
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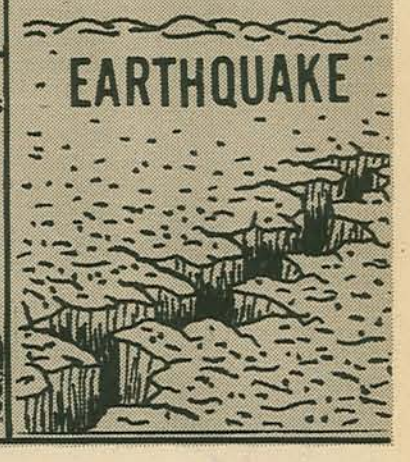
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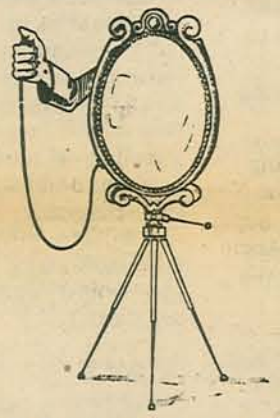
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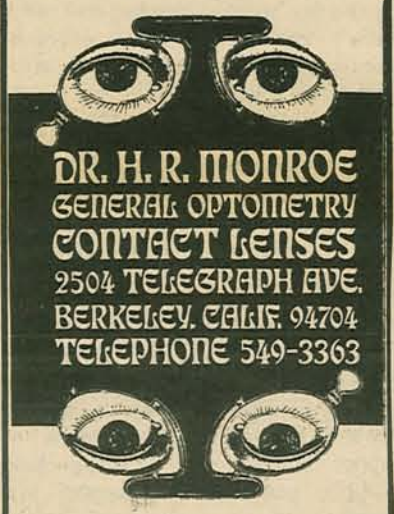


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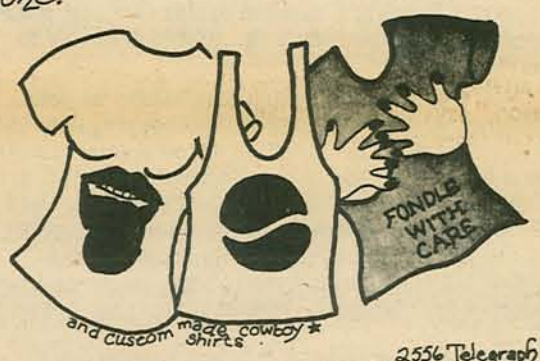
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Street Artists, Minority Newspapers, Supervisors at Play...

By Carol Kroot and Madeline Nelson

Ed. introduction: Following up our election guide, we'll run this regular feature to monitor strategic consumer/environmental/civil liberty/public interest issues. . . .to keep our local politicians and political agencies under surveillance. . .to compile voting records and assess public performance. . .to muster public awareness and support for issues and people we consider important. We welcome your ideas. . .

THE BATTLE FOR THE STREETS

San Francisco's street artists have been getting the official runaround for more than a year now, even though they're one of the best and most unique attractions the city has to offer.

Last April the Supervisors shunted the artists off onto the cold, windy Embarcadero Plaza on a six month permit. Now the six months are up, the big Christmas shopping season is almost here and the whole issue is heating up again. The problem, as usual, is that the artists want to be in areas like Union Square, where people can see them; and the downtown merchants are dead set against letting any big part of the buying public anywhere near the artists.

The businesses object that the artists clog the sidewalks, don't pay taxes and take away customers. The artists reply that they help business by attracting tourists, they have a proposal for sites that would avoid congestion, and they actually pay very steep taxes relative to their income: $100 for a Seller's Permit, 5.5% sales tax, city business tax.*

The artists propose scattering 19 selling locations throughout the city, limiting the number of people at each site. On Nov. 20 the Supervisors will consider an alternative, stricter plan passed by the committee on Fire Safety and Police: 50 artists at Embarcadero Plaza and 30 at the Civic Center on one-year permits; 10 on the Fulton St. side of the library for 6 months.

But even if the supervisors go for these permits, there could be additional delays up to 60 days while the sites are reviewed by the Library Commission (a long-time opponent of street artists near their building) and the Park and Recreation Commission.

Those delays, of course, would neatly cut the artists out of the lucrative Christmas market. "We see this as an attempt to keep us off the streets during Christmas season," says street artist Bill Clark. "But we intend to be out there anyway."

*We would also reply that downtown business is heavily subsidized with "non-profit" parking garages, business bonds, etc.

ALTERNATIVE JOURNALISM

Judging by the Nov. 7 election returns, the Chronicle and Examiner are the off-beat, alternative papers in San Francisco. The Guardian is a straight paper, it seems, representing the liberal/conservationist majority in the city.

Here's how it looks: SF had one of the most liberal set of returns of any city in the country. It went for McGovern. It went against the death penalty (bucking a 2-1 statewide trend). It was the only big city in the state for marijuana; its voters went for the farmworkers, for the coast, against a ban on busing.

And right down the line, on the Presidency and the seven controversial propositions (privacy, death, obscenity, marijuana, coast, busing, farm labor), SF voters agreed with the Guardian's recommendations—and rejected the advice of the monopoly dailies. Both dailies pushed Nixon (only one daily in the state [the Woodland Democrat] went for McGovern, according to Editor and Publisher magazine). The Examiner disagreed with San Franciscans on 72% of the 7 crucial propositions; the Chron disagreed with the people on 57%.



Time magazine has called SF one of the "worst newspapered cities in the country;" these election returns make it obvious that the dailies here are not only bad, they are a monopoly that is politically aeons away from its liberal constituency.

Perhaps this is a major reason why fewer and fewer people read the Ex/Chron: Examiner is down to 186,000 circulation from 278,000 in 1962; Chron is down to 457,000 from 490,000 in 1967.

A WIN FOR THE CHAMBER

Latest SF supervisor to buckle to the Chamber of Commerce: Peter Tamaras, whose campaigns get big money from big business, came a bit unglued at the Nov. 13 Board of Supvs. meeting when he learned that Supv. Dianne Feinstein (who represents the city in the Assoc. of Bay Area Governments) voted in favor of ABAG's limited growth policy.

Feinstein should have asked permission of the board, said Tamaras: "the Chamber is desperately against ABAG's growth policy." Tamaras later introduced a bill requiring SF representatives on ABAG to "wait for the direction of the Board on important policy matters." Which means to wait for the Chamber to flash the signal.

WHAT COASTLINE PROPOSITION?

Prop. 20 won a resounding statewide vote to protect the coast Nov. 7, but the battle is hardly won. First appointment to new Coastal Commission established by the bill: developer Louis Nowell, an outspoken opponent of 20, appointed by the president of the Los Angeles city council.

The SF supervisors are still not quite sure how to make this city's two appointments. Gov. Reagan, Assembly Speaker Moretti and the Senate Rules Committee must still pick seven public members for the SF North Central Regional Coast Commission, as well as the public members for the state commission.

Send your recommendations for coastal conservationists to Gov. Reagan, Speaker Moretti and Rules Committee chairman James Mills in Sacramento—or contact the Calif. Coastal Alliance, 851-7418.

In SF, alas, the two appointments must both be members of the Board of Supvs. Hard to tell who to recommend from that bunch, but we'd go for Boas and Pelosi, who at least strongly supported Prop. 20.

POWER TO THE NEIGHBORHOODS

Each year the city budget rockets forth from the bowels of City Hall: a record total, weighty, overblown with bureaucratic amenities and pet department boondoggles, lots of sedans and chauffeurs, a few crumbs for parks, recreation, social services, nothing for open space, with loopholes so big and gaping that the Examiner's Dick Nolan can spend weeks driving semi-trucks through them.

To have any inpact on next year's budget, neighborhood, conservation and tax groups must quickly and loudly:

1) Demand CAO Tom Mellon hold public hearings soon on each of his department's budgets (Public Health, Public Works, Finance and Records, Coroner, etc.). Mellon and his department heads never hold open hearings although they meet secretly with the chamber, labor and other big interests. Thus, the public never sees the budget until it is a huge, intractable 3-pound document hoisted before the Finance Committee.

2) Demand that each commission (Port, Airport, City Planning, Police, PUC, Social Services, etc.) hold public meetings, some at the district level, in the evenings, on their preliminary requests as well as the final budget. If the departments refuse or do not make a reasonable effort to honor public requests, then the public should scream bloody murder when the department request gets to the Finance Committee.

3) Set up a citizen's watchdog committee on the budget, perhaps working through the Coalition of San Francisco Neighborhoods (George Brown, 986-1310), to coordinate requests and lobby effectively with the right departments, at the right time, in the right way.

4) Work regularly with the proper departments and staff to get money for specific neighborhood projects.

Our best list, at press time, of the budget hearings for the commissions to rubberstamp staff work:

SOCIAL SERVICES: preliminary hearing, Dec. 14, final approval, Jan; PLANNING: sometime in Dec.; PARK AND RECREATION: Jan., probably the second Thursday; PUC: early Jan; LIBRARY: early Jan., probably the first Tues.; PARKING AUTHORITY: no date set; PORT: preliminary already held; final hearing within the month; POLICE: Nov. 22 for the personnel part of the request; REDEVELOPMENT: holds no public budget hearings; HUMAN RIGHTS: sends its request to Alioto before asking for commission approval in Feb.

REDEVELOPMENT VS. OPEN SPACE

The Finance Committee at its Nov. 22 meeting will discuss the city's possible takeover of nine Glen Canyon Redevelopment lots for open space. Neighborhood residents are for it, the Planning Commission is for it, but there is resistance from Redevelopment. Sup. Dianne Feinstein, who originally supported the residents, reversed herself and buckled to Redevelopment pressure to leave two lots for private development. Now she is talking about leaving all the land to Redevelopment and more uppercrust housing.□

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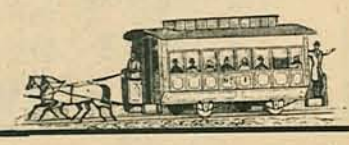
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LETTERS

PROPERTY TAX REPLY

To the editor:

On behalf of Title Insurance and Trust Company and Transamerica Title Insurance Company, we call your attention to a news report or article entitled "Profiteering on Property Taxes" which appeared on Page 3 of your publication, the San Francisco Bay Guardian, dated October 18, 1972.

The article referred to deals with alleged impounding by financial institutions—"financial monsters"—of monies collected by them for the payment of taxes, by means of which it is stated such institutions "at the expense of the...homeowners" are "skimming off an extra profit." "The conclusion: [so states the article] the total of this swindle on San Francisco homeowners, and on tens of thousands of others in California and millions throughout the country, runs to millions of dollars..."

As a part of your article, and boxed out in a special corner thereof, you accused and named many "financial institutions" as being guilty of alleged wrongdoing. You include among those named "Title Ins. & Trust (Realty Tax)" and "Transamerica Title." You state that Title Ins. & Trust (Realty Tax) annually impounds one million dollars of tax monies and Transamerica Title annually impounds $200,000 of tax monies.

The statements accusing Title Insurance and Trust Company, its Realty Tax and Service Division and Transamerica Title Insurance Company of impounding tax monies and/or engaging in any "swindle" or other wrongdoing are completely false, malicious and unfounded. They are seriously injurious to the business each of such companies is conducting.

We specifically advise you that the said article in its entirety, and including the statements therein that said companies we represent are impounding tax monies, is grossly libelous and defamatory.

Earl M. Ripley
Landels, Ripley & Diamond, SF

ED. REPLY: The Title companies are correct. They do not impound tax payments themselves and we regret that we included them in the list of the city's 15 biggest tax impounders, as supplied by the City Tax Collector, without making this point clear.

The title companies act as transfer agents for clients (mortgage companies, et al.) who do, as our article showed, impound taxes from property owners and use the tax money as an interest-free subsidy. The property owner pays his taxes 12 times a year to lending institutions, but the lending institution pays only twice a year to the city tax collector.

In the case of Transamerica and Title Insurance and Trust, their clients pay the taxes to the title companies, who in turn pay the city tax collector.

In effect, the system provides a shield and cover for title insurance company clients (Title Insurance serves 50 mortgage companies, according to John Reardon, city tax collector). The City has record only of big impound payments by Transamerica and Title Insurance and the title companies refuse to disclose the identity of their clients who impound tax payments and quietly collect an interest-free subsidy from property taxpayers.

REDLINING REBUTTAL

To the editor:

I would like to take this opportunity to make the following points (re: Redlining story, Guardian Vo. 7, No. 2).

1. I did not say that I would not write policies in the areas mentioned. I said, in fact, that at that particular time, many companies were hesitant to write coverages in those areas due to the socio-economic situation at that time. I believe what happened was that in an eighteen month retrospect, people who felt that I had said this, assumed that I was speaking for myself and not the industry in general.

2. Our office and many other offices in the Bay Area are happy to write insurance for persons in any area in San Francisco and the insurance markets today do not seem to have any qualms as respect writing insurance in these areas.

3. Your statement that "brokers protect themselves and the companies by effectively redlining areas" is not true and certainly common sense and logic would confirm this in that an agent or broker would be "cutting his own throat" by refusing business.

4. In general, I believe the insurance industry has provided a service to the community and in an intelligent manner accepts or rejects insurance risks on the basis of each individual risk, taken into consideration the matter of each risk which would include most importantly the maintenance and upkeep.

I do not believe in the market places today, that a person or business should have any problem finding an insurance company who would be willing to write coverages desired at an equitable price.

Ronald C. Burgess
Assistant Vice-President
Albert M. Bender Co.
Insurance Brokers, SF

ED. REPLY: Brokers do write policies in low income areas; the real question is what kind of insurance coverage can people in redlined areas get? Our investigation showed that most people are forced to take FAIR Plan insurance which often costs more and always provides less coverage than is available in middle income areas.

Brokers don't like FAIR Plan insurance because it allows only half the commission they earn on a regular insurance policy (10% rather than 20%). but they will write the policies. Ten percent is better than nothing. But how many brokers automatically write FAIR Plan insurance without trying the regular insurance route? How many low income families are going without insurance because the FAIR Plan surcharges would send them into bankruptcy?

VITAMINS VS. NUTRITION

To the editor:

In her article "Vitamin Therapy" (Guardian, Oct. 18), Jennifer Cross reports on "The Great Debate Between Doctors and Health Freaks." She presents the picture of a battle whose lines are clearly drawn: the straights on one side, the far-outs on the other. . .

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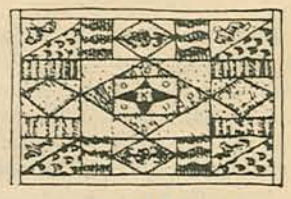
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But her account is incomplete. "The far-out side," as Ms. Cross presents it, is not the only alternative to "the straight message." There is a minority case for the routine use of a moderate, well-balanced vitamin/mineral supplement. The advocate here is a "straight."

Roger J. Williams, discoverer of pantothenic acid (one of the B vitamins), did pioneer work on folic acid, another B vitamin he named. He was, from 1941-63, Director of the Clayton Foundation Biochemical Institute at the University of Texas and served as a member of the NAS-NRC Food and Nutrition Board.

The case, as detailed in Chapter IX of his book, "Nutrition in a Nutshell" (available as a Dolphin paperback), may be summarized as follows:

1. Individual requirements for essential nutrients may vary considerably—a subject Williams explored in detail in his book "Biochemical Individuality."

2. There are a number of diseases—in addition to the classical deficiency diseases like scurvy—that may have a nutritional origin.

3. To allow for these unknowns, a moderate vitamin/mineral supplement can be taken as a kind of insurance. Buying moderate amounts of insurance has always been regarded as normal and prudent, even though it may never be needed.

The most important considerations of all in connection with formulating such a supplement are quantitative ones, especially the proportion of the different ingredients present. Williams emphasizes that most widely-marketed formulations are poorly balanced (large amounts of well-known, relatively cheap vitamins and small amounts of lesser-known or more expensive ones) and in such cases may become worthless.

Here it would seem that education is needed, not only of the public—teaching people how to use vitamins—but also of the industry—teaching the drug companies how to formulate a well-balanced supplement.

I think the following points should be clear from all this:

First, there *is* a "straight" case for taking a nutritional supplement (provided it is well-balanced), although this may represent only a minority opinion.

Second, such a supplement is not vitamin therapy. The dosage is not excessive and it is not taken as self-medication—to cure a flagging libido, general fatigue, or anything else that may require a doctor's attention.

Third, it is not a substitute for good eating.

Fourth, because of the all-powerful quantitative aspects of nutrition, it is definitely not advisable to "buy the cheapest chain store brand you can find." This does not mean buy the most expensive, either. As Williams points out, frequently the more expensive formulations have only more of the same ingredients, in the same poor proportions, as the cheaper ones.

Perhaps I can summarize my own conclusions this way: Having done everything I can to choose my foods wisely, to follow nutritionally sound principles of food preparation, to avoid such things as cigarettes, coffee, and late nights, and to get plenty of exercise—because I respect my body and wish to give it the best care I possibly can, I take a well-balanced, moderate vitamin/mineral supplement, to allow for the "ifs" of life.

Donald T. Dryden

UNFAIRNESS AWARD

To the editor:

Just a note of appreciation from a former newsperson re Vicki Sufian's story (11/15/72) on Bay press coverage of the campaign.

Well done! But consider the lot of those of us who read (with skepticism) the Sacramento Union.

On a day several weeks ago when Sen McGovern was to appear at an evening rally, the Union published *not one word* that he was coming to Sacramento.

Were it not that we have come to expect less than fairness from the Union, I might nominate it as winner of "Unfairness of the Year Award."

John Jervis
Special Consultant,
State Democratic Floor Leader

A NOTE TO OUR SUBSCRIBERS

In September the Guardian filed an application for a 2nd class mailing permit; while that application is pending, the paper is supposed to be sent out with 2nd class service.

This means that the big delays in mailing we experienced while we were still 3rd class have been substantially cut—but they have not been eliminated altogether. The reason: a) technically, a bi-weekly publication can be given slightly poorer service than a weekly or daily (though you can be sure national monthlies like Harper's don't face big delays) and b) each piece of mail gets processed several times between us and you, from the downtown Rincon annex all the way to your local post office. At each step, the paper might be shunted aside or sent by canal boat.

We're as dissatisfied as some of you about the delays that still happen, and we're doing what we can to speed the process up. Here's what you can do: if the paper isn't getting to you by Friday or Saturday, write to your local post office to complain (carbons to us and to Mailing Requirements Div., Rincon).

Let us know when you receive your paper (we mail it at Rincon on alternate Thursdays). And if your post office replies, we'd like to know what they tell you.

Meanwhile, bear with us. We've managed to speed up delivery considerably, and we intend to speed it up more. □

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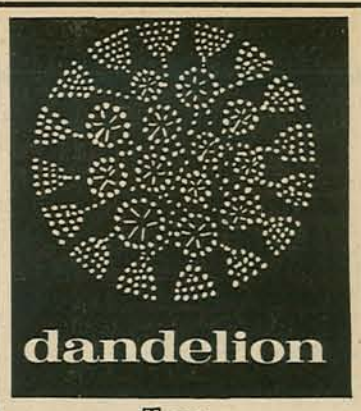
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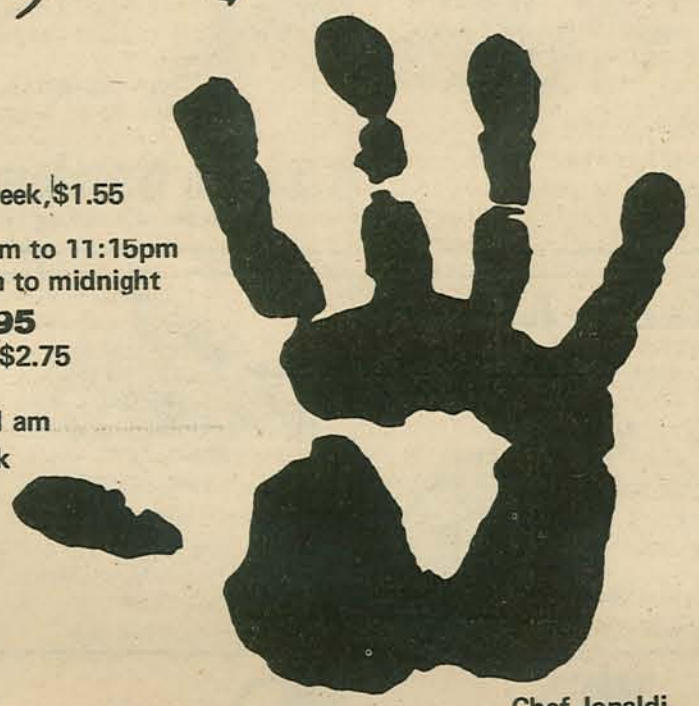
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COLLUSION IN THE CITY ATTORNEY'S OFFICE

The City Attorney's Office in San Francisco has for decades operated as a branch of PG&E's legal department. Whenever PG&E's monopoly interests are threatened by citizens in San Francisco, the City Attorney and his deputies act, not as public attorneys charged with protecting public interests, but as private PG&E staff attorneys charged with protecting PG&E and its illegal private power monopoly here that has bilked the city's residents of hundreds of millions.

They're at it again. On Nov. 21, City Attorney Thomas O'Connor, his deputy Bill Bourne and PG&E will be in Superior Court, jointly manning the barricades to beat back the latest citizen's challenge to the private utility's illegal monopoly and its legally questionable franchises. (The franchises, quietly granted by the Supervisors in 1939, give PG&E in perpetuity the lowest franchise rates of any private business using public property.)

To sketch in the lovey dovey between PG&E and the City Attorney:

1. In 1918, City Attorney Percy V. Long, his deputy Robert M. Searls (as special counsel to the city's Hetch Hetchy public power project) and M. M. O'Shaughnessy (who built the project) successfully urged the Supervisors to sell Hetch Hetchy power to PG&E in direct violation of the public power mandates of the Raker Act and the City Charter.

2. In 1920, Long, O'Shaughnessy and PG&E president John Drum teamed up with PG&E board members, bankers, and insurance executives to defeat the Water and Power Act, a state initiative that would have the State of California, not private utilities, develop the state's water and power resources. The act would have provided loans for the City to buy out PG&E when Hetch Hetchy power would become available five years later. (Long, from 1917 until his retirement, was assistant general counsel for the National Board of Fire Underwriters, whose member firms, then as now, were the largest stockholders of PG&E and other utilities.)

3. In 1925, Assistant City Attorney Searls and PG&E drafted the notorious contract to sell Hetch Hetchy power to PG&E for resale to its owners, the people of San Francisco, in violation of the Raker Act/City Charter. All supervisors who voted for this sellout contract were defeated during the next election.

4. In 1939, City Attorney John O'Toole, deputy Searls and PG&E drafted new, enormously lucrative and questionably legal franchises for PG&E, ignoring charter provisions that required such franchises to be submitted to the voters, accepting token payments for PG&E's use of city streets in perpetuity for big private profits.

5. Between 1938 and 1940, City Attorney O'Toole and deputies Searls and Dion Holm fought side by side with PG&E's Garrett W. McEnerney in the federal courts against Interior Secretary Harold Ickes and his suit to make the city obey the Raker Act, stop selling power illegally to PG&E and set up a municipal distribution system for Hetch Hetchy power.

6. In 1940, the U.S. Supreme Court repudiated the City Attorney/PG&E axis and upheld Ickes and declared San Francisco was violating the Raker Act by selling power to PG&E and must have a municipal distribution system "in competition with PG&E."

7. For the next five years, the City Attorney/PG&E concocted one tortured scheme after another to evade the Supreme Court's decision, keep PG&E's monopoly intact and undisturbed and keep SF residents from getting the benefits of its own public power.

Now, the latest chapter in this saga of City Attorney/PG&E collusion. The Guardian story of last July, detailing the PG&E franchise scandal for the first time, inspired John P. Clifford, a retired federal civil servant, and Atty. Harold Howard to bring suit against the city and PG&E.

They ask that the 1939 franchises be declared null and void, that PG&E compensate the city for its unauthorized use of city streets for the past 32 years, that it be enjoined from collecting any more bills in San Francisco until it gets proper franchises and that it refund to ratepayers all the money it has illegally collected.

Once again, it's Tom O'Connor, Bill Bourne and the city attorney's office, to the defense of PG&E.

Do you suppose, someday, we'll have a City Attorney's Office that regards the people of San Francisco, not PG&E, as its clients? Meanwhile, a suggestion: Let's move the City Attorney and his staff to PG&E headquarters on Beale Street, get PG&E to pay them and devote their City Hall offices to some public purpose.

Ironic footnote: The chief counsel representing PG&E in this case is Frederick T. Searls, son of Robert M. Searls, former assistant city attorney, special counsel to Hetch Hetchy, chief legal architect of Hetch Hetchy sellouts in 1925 and 1939.

By Peter Petrakis

ALIOTO TRICKLES DOWN THE MONEY

Mayor Alioto strode into the Nov. 9 revenue sharing hearing bellowing like his mother's honor had been questioned. Every time someone even mildly challenged his plans, he took the offensive, scowling down from his high throne, overwhelming the scruffy citizens with counteraccusations.

Once the Mayor's rhetoric subsided, it became obvious he and his City Hall aides (Chief Admin. Officer Tom Mellon and staff) had no intention of giving the public a real voice in making any decisions on how to spend the $19 million revenue sharing money.

Alioto grandly promised additional public meetings, then added, "The money is coming on Dec. 1 and we are going to start spending it. We won't be paralyzed by these hearings." Later, when the Guardian asked Dean Macris, head of the Office of Community Development, if and when there would indeed be more hearings on this year's revenue sharing money, he replied, "I would not want to say yes to that."

It all boils down to this: the one marathon hearing was intended to be the public's only chance to give its opinions and it was a badly orchestrated farce.

Before the people said a word, Alioto let them know he was opposed to forming any citizens' committee to advise on or review allocations. Anyone on such a body, says the mayor, are nothing but elitists, the sort of people who go to all the meetings. (This is vintage Alioto: if grassroots groups are elitists, then the implication is clear: leave the decisions on finances and budgets to the common folks in the Swig/Shorenstein/Magnin/Chamber/big labor axis that runs the city.)



Alioto says he favors district hearings (not this year, of course, but sometime in the future). Yet, without an official citizen's advisory group to coordinate plans and make recommendations, the district meetings would just be another clever way to pit one neighborhood against the others.

The department's budget requests determine whether a neighborhood will get its street repaired, its health services beefed up, its libraries improved. That's why the neighborhood and citizen's groups and the people who pay the bills must force City Hall to open up the revenue-sharing and budget processes to modify and reverse the city's trickle down policies.

By Madeline Nelson

MANHATTANIZATION, FULL SPEED AHEAD

It may have looked to the naive souls in conservation groups, the sort who put their faith in Urban Design Plans, that the cities and the countrysides would be saved with the imposition of Environmental Impact Reports on all new major developments. Look again.

For example, the SF Planning Commission is quietly and effectively going about business as usual, which is the pell mell, helter skelter Manhattanization of San Francisco.

One day, after much fuming and fussing about the subversive impact of such impact reports, Planning Commissioner Mortimer Fleishhacker neatly captured the thinking of the commission and Allen Jacobs' Planning Department: the EIR requirement "does not change the present situation."

Highrises couldn't have an effect on the environment anyway, Fleishhacker continued, because the downtown is already full of highrises and a few new ones won't change things much. Fleishhacker (Natomas, Golden Gateway, Crocker Bank, lots of highrises) didn't mention that he's a limited partner in the Golden Gateway, which is putting up four more highrises, subsidized like the others through Redevelopment, to the personal financial advantage of Fleishhacker.

There's a big loophole in the EIR plan, which environmentalists missed, but which planning commissioners are leaping on. "Nothing says we have to disapprove a project if the report is negative," Planning Director Allan Jacobs told the commission recently.

A negative report isn't binding, but it's not much of a trick to make the EIR favorable to development. The department will write the final report based on data supplied by the developer, under the planning department's obvious policy to minimize any information or influence that would slow down or half development.

The EIR for any project must be publicly announced, which means small type in the legal notices of the Examiner. After this announcement, you have 30 days to file comments and you can register criticism at a public hearing.

The whisk-quickly-by pattern was established at the first hearing on the first impact report—on the Blue Shield office that had less than half the required number of parking spaces in the congested Embarcadero area. The commission listened patiently to objections from the Telegraph Hill dwellers, agreed to include their critical comments in the EIR, then approved the plan unanimously, without a single dissenting comment.

Commissioner Julia Porter, who frets over the smallest pebble placed in the path of a big developer, complained that "the purpose of the environmental impact report is to discourage building." She's right, of course, but she and her fellow commisioners have removed much more serious obstacles in their march to Manhattanization and this won't bother them a whit. It's full speed ahead.

By Madeline Nelson

NEEDLING THE PRESS CLUB

More on SF Press Club shenanigans: the staff of KCBS radio, like KPIX and KQED before it, has also tried to disassociate itself from the club's the-working-press-be-slighted policies.

More than half the news staff petitioned KCBS news director Norm Woodruff not to place entries in the radio-tv contest, based on the now-familiar reasons: the press club is just a social club, packed with non-journalists who set policy and arrange awards contests; it's a sexist operation (women can't vote or enjoy fringe benefits like the pool or the gym); it discriminates against alternative media, including the Guardian.

"There was 100% agreement that the Press Club has got to shape up or ship out, but not everyone wanted to boycott the awards," said Woodruff. As a result, KCBS was represented in the contest.

Other stations unbothered by the Press Club's irrelevance and discriminatory practices: KRON, KGO, KTVU and KSFO, all with entries and winners.

To nail down point one of the KPIX/KQED/KCBS protest:

The judges gave Aaron Edwards of KSFO the general enterprise award for a piece on the last days of Playland, hot stuff, while passing up KGO's Harv Morgan and his authoritative piece of good radio and superb investigative reporting on the record of poor attendance and inefficiency of SF Superior Court Judges. An annoying coincidence: the judges are chummy with the Press Club hierarchy: Superior Court Judge Leland Lazarus headed the Club's Newspaper Awards the past two years, Superior Court Judge Francis McCarty has been a director for the past few years.

Woodruff predicts this will be the last year electronic media will go to the club for radio-tv awards (he'd prefer another organization, like the Radio and TV News Directors Assoc., do the judging). And other journalists, including Richard Alexander, Examiner reporter and former club president, the Ex's Bill Boldenweck and KPIX's Mike Lee, are talking up the idea of an alternative press club strictly for all working journalists.

Alexander resigned from the club after losing the battle to give women full membership. The new president, the Chron's Charles Raudebaugh, was quoted on KQED as saying the reason the club couldn't solve the woman question by requiring people to wear suits in the pool was because you can get VD that way. Raudebaugh refuses to comment publicly on this or any other press club matter. It's a private club, he told us, and "we do not want to discuss any of this in public."

By Carol Kroot

BAY GUARDIAN CALENDAR

by Vicki Sufian

NOVEMBER 16 THROUGH 29

The Guardian's Selective calendar is displayed each fortnight in more than 150 bookstores, bulletin boards, store windows and entertainment spots in San Francisco and environs. If you would like to hang the calendar in your favorite haunt or business, let us know and we'll give you one free each issue. If you want to report openings, benefits, demonstrations or other events of redeeming social significance, notify Vicki Sufian. Deadline for next issue: Nov. 20; for subsequent issues, every other Friday thereafter. Best to write in early. Call us, UN 1-9600, if you're late.

*NO ADMISSION CHARGE

Thurs. 16

GIDEON & POWER, foot stomping gospel music, Mother Lode, 2001 Union, 567-3121, every Thurs.

*JOHN CAGE, ROLAND, STOCKHAUSEN and others performed by Voya Toncitch, The Community Music Center, 544 Capp, 647-6015, 8 p.m.

"VIDEO-BUKOWSKI," video presentation of Bukowski's (the dirty old man of poetry) acclaimed and disclaimed Sept. 14 reading, City Lights Poets Theatre, 512 Union, 9 p.m., 99¢.

Fri. 17

FAMILY GRACE, fine, mellow folk rock at the Ribeltad Vorden, Cor. of Precita and Folsom, 826-9818. Food and entertainment nightly.

"GIMME SHELTER," the Rolling Stones' 1968 cross country tour culminating in Altamont, KPIX, channel 5, 9 p.m.

LYNN HERSHMAN exhibit of wax casts of faces and bodies of living subjects, University Art Museum, 2625 Durant, Berk., Wed.-Sun., 11 a.m.-5 p.m., thru Nov. 26.

JOHN HANDY, music of the east meets the west in this fine jazz saxophonist's group, and mimes Robert Shields and Lorene Yarnell, Fine Arts Theatre, College of Marin, Kentfield, 454-0877, 8 p.m.

LIEDER RECITAL, songs of Bach, Berg, Brahms, Hindemith, Wagner, Goethe Institute, 432 Clay, 8 p.m.,

Sat. 18

BOOK AND BAKE SALE, fund-raising event for Humanist Community of San Francisco, Humanist House, 125 El Camino del Mar, 221-8642, 9 a.m.-6 p.m.

DANCERS OF MALI, African company of musicians, drummers, dancers

WEEK-END

JIMMY WITHERSPOON, blues vocalist mainstay, Keystone Korner, 750 Vallejo, 781-0679, Thurs.-Sun.

SHELLEY MANNE'S MANNEKIND, cool school jazz, The Great American Music Hall, 859 O'Farrell, 886-0750, Thurs.-Sun.

MIKE WILHELM, a former Charlatan and hero of Fillmore, Coffee Gallery, 1353 Grant, 362-9369, Fri.-Sat.

LAMB, exotic rock from Barbara Mauritz, Inn of the Beginning, 86840 Old Redwood Highway, Cotati, $1.50, Fri.-Sat.

MOSE ALLISON, wondrous slow blues style, The Lion's Share, 60 Redhill Ave., San Anselmo, 454-9856, Thurs.-Sun.

COUNTRY JOE McDONALD, the inimitable, Mandrakes, 1048 University, Berk., 845-9065, $2.

Mon. 20



drawing by Ken Eisner

RAHSAAN ROLAND KIRK, multi-

Tue. 21

"LE BOUCHER," a Claude Chabrol film about a butcher and school mistress intertwining with a murder case, and "Je T'Aime, Je T'Aime," west coast premiere, dir. Alain Resnais, 155 155 Dwinelle Hall, UC Berk., "Je T'Aime," 7:30 p.m.; "Boucher," 9:30 p.m., $1.25 (each film).

EARL SCRUGGS, bluegrass master, and David Elliot, The Boarding House, 960 Bush, thru Sun.

"PANDORA'S BOX," G.W. Pabst's 1928 silent classic, based on Weedkind's "Lulu," stars Louise Brooks who is still ranked by European critics with Garbo and Dietrich, SF Art Museum, Van Ness/McAllister, 7:30 p.m., $1.

WATCH BILL BOURNE and the City Attorney's Office sell out the City of San Francisco once again in the great Hetch Hetchy scandal. (Background in Guardian editorial, p. 15, and past Guardians), Hearing in Law and Motion Dept., City Hall, 9:30 a.m. Call Superior Court Clerk to confirm.

Wed. 22

THE CHICKEN LITTLE COMEDY SHOW satirizes Thanksgiving, with The Persuasions, KEMO, channel 20, 11 p.m.

*"HOW TO GET ON WELFARE," a Peoples Law School program, Western Addition Y.W.C.A., 830 Sutter, 921-3814, 7:30 p.m.

*FOR THE CHILDREN IN YOUR LIFE: The Princess of Argyle reads original stories, tells how to grow things and make games at home, Sunshine Alley Book Store, 926 Irving, 558-2335, 3:30 p.m., every Wed.

"YELLOW SUBMARINE," animated Beatles, informal showing on videocassettes, Video California, 2121 Taylor, 776-6703, 8 p.m.

*" SAN FRANCISCO: Is It Experiencing A Spiritual Revolution?" a lecture by SF's hip spiritualist Rev. Cecil

Thurs. 23

"THANKSGIVING DAY READ-IN," Monteverdi's Vespers of 1610, School of Orpheus, 1750 Arch, 841-0232, 8 p.m., $2.50 general, $1.50 students.

FOR LIVE FOOTBALL, truck on over to the High School varsity championship football game, Kezar Stadium, 11 a.m., $2.

FOR SOME VICARIOUS festivities, Macy's lavish Thanksgiving Day Parade from New York, KPIX, channel 5, 8 a.m.; KRON, channel 4, noon.

BRING A LITTLE VIOLENCE into your Thanksgiving living room; turn to TV football: SF vs. Dallas, KPIX, channel 5, noon; Oklahoma vs. Nebraska, KGO, channel 7, 11 a.m.; Texas vs. Texas A & M, KGO, channel 7, 6 p.m.; N.Y. Jets vs. Detroit Lions, KRON, channel 4, 9 a.m.

YOU CAN STILL GET standing-room tickets (all seats are sold out) to Lucia de Lammermoor with Beverly Sills, tickets go on sale two hours before performance time, SF Opera House, 8 a.m., $3.

Fri. 24

ANGELA DAVIS speaks on "Women's Liberation and the Black Woman," Antioch West, 149 9th St., 8 p.m., $1.

FIRST BAY AREA INDEPENDENT FILM FESTIVAL, experimental films, one minute to 1 hour, 7 and 9:30 p.m., Nov. 24-26, Washington School, 2300 Grove, Berk.; Nov. 27-27-30, Berkeley Film Festival, 2908 Channing Way, Berk., $1.50.

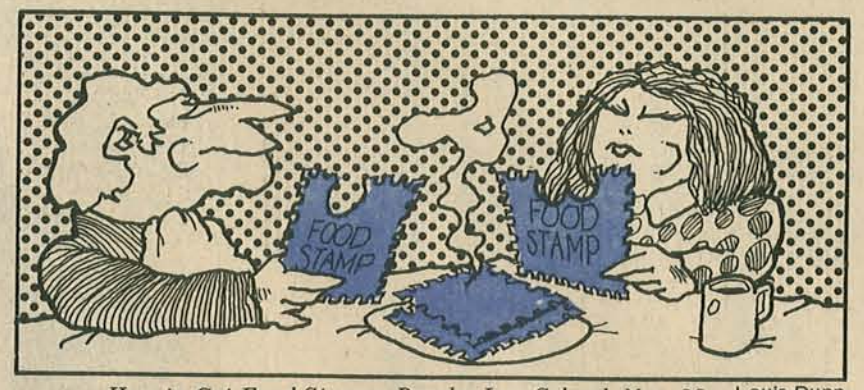
Sat. 25

EMLYN WILLIAMS, a very fine British actor, is Dylan Thomas tonight. Masonic Auditorium, California /Taylor, 781-7833, 8:30 p.m., $2.50-$5.50.

"REEFER MADNESS," a 1936 Hollywood look at the evils of marijuana, followed by short films, Midnight Movies, Presidio Theatre, 2340 Chestnut, 921-2931, midnight, $1.50.

Sun. 26

MIDDLEJOHN AND CO., low-keyed



How to Get Food Stamps, Peoples Law School, Nov. 29 Louis Dunn

WEEK-END

ROSALIE SORRELS, down home story-telling songstress, The New Orleans House, 1505 San Pablo, Berk., 525-2221, Fri.-Sat.

MIKE NOCK, a fine modern pianist, Gackscraggle, 3599 Taraval, 664-9817, Fri.-Sat.

*"THE CIVIL WAR," a rock opera by William Russo, SF Free Theatre, Potrero Hill Neighborhood House, 953 DeHaro, 8:30 and 10 p.m., Fri.-Sat.

"THE TAMING OF THE HUAI RIVER," a documentary on how Chinese people stopped the Huai River from flooding, made in China, City Lights Poets Theatre, 512 Union, 9 p.m., 99¢, Fri.-Sun.

SHA NA NA, STONEGROUND and Persuasions, gospel, pop and soul, Winterland, Post/Steiner, 8 p.m., $4-$4.50, Fri. Sat.

THE PITSCHEL PLAYERS, a recent success in L.A., are back, Intersection, 756 Union, 391-6061, 8:30 p.m., $1, Fri.-Sat.

Mon. 27

THE AMSTERDAM CAMERATA, a harpsichord, piano and bass group, a program of baroque pieces, Satie, Poulenc and Moussorgsky, Fireman's Fund Theatre, 3333 California, 397-7796, 8:30 p.m.

*"WUTHERING HEIGHTS," and "The Entertainer," Laurence Olivier displays prodigious skills as Heathcliffe in William Wyler's 1939 adaptation of the Bronte novel and as Archie Rice, a has-been vaudevillian, in Tony Richardson's adaptation of John Osborne's play, Diablo Valley College, Pleasant Hill, 7 p.m.



Squash! by Merrill Shindler

Tue. 28

SPIDER JOHN KOERNER, legendary white bluesmaster, Freight and Salvage, 1827 San Pablo, Berk., 548-1761, 9:30 p.m., thru Wed.

"TELL ME YOUR DREAM AND I'LL TELL YOU YOUR FUTURE," Dr. Salser talks on dreams in the works of Jung, Freud, Cayce and Tolkien, Metaphysical Center, 420 Sutter, 7:30 p.m., $2.

"BETWEEN TIME AND TIMBUKTU —A SPACE ODYSSEY," a collage of episodes from works of Kurt Vonnegut, Jr., not-to-be-missed spectacular, KQED, Channel 9, 10 p.m.

"SPIES," "Nosferatu," and "The Cabinet of Dr. Caligari," this triple play with films by Fritz Lang, F.W. Murnau and Robert Wiene, respectively, is practically a history of early German cinema, Surf Theatre, 46th/Irving.

"YERMA," Lorca's drama of Spanish women, performed in Spanish by Nuria Espert and her company, Zellerbach Aud., UC Berk., Tues. thru Sun., 8 p.m., Dec. 2-3, 2 p.m. also, $1.50-$4.50, 642-2561.

Wed. 29

JAMES BROUGHTON, Bay Area filmmaker, reads from his own works, Panjandrum Press, 99 Sanchez, 8 p.m., 50¢.

*"HOW TO GET FOODSTAMPS," People's Law School Program, Western Addition YWCA, 830 Sutter, 921-3814, 7:30 p.m.

"TRIUMPH OF THE WILL," Leni Riefenstahl's film about the Sixth Party Congress in Nuremberg, commissioned by Hitler, Antioch West, 149 9th St., 7:45 p.m., $1.

"TEN TOYS BY ARTISTS," a participatory exhibition of toys including an Electronic Tune Doodler, samples on sale, University Art Museum, 2625 Durant, Berk., thru Dec. 31.

FOR THE FUTURE

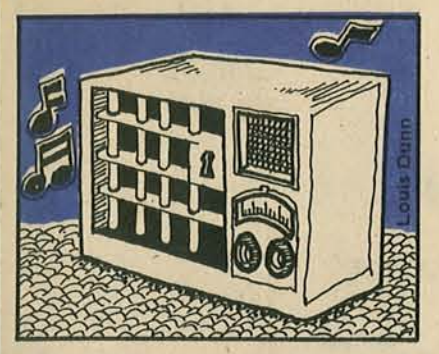
"SACRED ART OF TIBET," exhibit of Tibetan Tantric Buddhist art, Art Gallery, Lone Mountain College, 2800 Turk Blvd., 11 a.m.-8 p.m., $1 donation, Dec. 1-30.

TIBETAN FILMS: "Sacred Art of Tibet," Larry Jordan's film showing a visual experience of Tibetan Tantric Buddhism, "Requiem For A Faith," documentary on Tibetan life and reli



BOOK AND BAKE SALE, fund-raising event for Humanist Community of San Francisco, Humanist House, 125 El Camino del Mar, 221-8642, 9 a.m.-6 p.m.

DANCERS OF MALI, African company of musicians, drummers, dancers, singers, acrobats, Masonic Auditorium, California/Taylor, 956-6740, 8:30 p.m., $3.50-$6.50.



PRISON MUSIC SPECIAL, live broadcast from SF County Jail, prisoners read poetry, play music, KSAN, 6-9 p.m.

NATIONAL BALLET OF WASHINGTON perform classics, Prokofiev's "Cinderella" and Tchaikovsky's "Sleeping Beauty," Zellerbach Auditorium, UC Berk., 8 p.m., $3.50-$7.50, ($2-$6 students).

"MONTEREY POP," the D.A. Pennebaker film of the joyful Monterey Pop Festival with Janis Joplin, Ravi Shankar and other biggies, Midnight Movies, Presidio Theatre, 2340 Chestnut, 921-2931, midnight, $1.50.

BENEFIT PARTY for the SF O.R. Project, bellydancing, music, food, High Society, 1466 Haight, 552-1495, $1 donation, 7 p.m.

Sun. 19

CAL TJADER, SF jazz stalwart, and Hug, up and coming symphonic jazz band, Keystone Berkeley, University/Shattuck, 841-9903.

"HE HIT ME AND IT FELT LIKE A KISS," special on women in music, KSAN, 9 p.m.-midnight.

"BUS STOP," stars Marilyn Monroe, YWCA, 620 Sutter, 775-6500, 8 p.m., 75¢.

"A DECADE OF CERAMIC ART," best witty ceramic collections around, SF Museum of Art, Van Ness/McAllister, thru Dec. 3.

"STAGESTRUCK," a 1917 silent film with Gloria Swanson, contains some of the earliest technicolor effects, Pacific Film Archive, University Art Museum, 2621 Durant, Berk., 642-1412, 7:30 p.m., $1.

NIRMALA, songstress of note, Orion, 40 Cedar Alley, 474-9834, 50¢.

. . .And for our big listings of the clubs, concerts, movies and art galleries, turn to Jeanette Foster's guide, pp. 24-27.


drawing by Ken Eisner

RAHSAAN ROLAND KIRK, multi-horned genius, who plays two or three different saxophones and a nose flute all at the same time, Keystone Korner, 750 Vallejo, 781-0697, Nov. 20-26, and 28-Dec. 3.

KENDALL, appealing guitarist and pianist in the Randy Newman mold, Sleeping Lady Cafe, 58 Bolinas, Fairfax, 456-2044.

REGISTRATION FOR KPFA Christmas Crafts Fair spaces, KPFA Radio, 2207 Shattuck, Berk., 848-6767, 9 a.m.-4 p.m., thru Wed.

PHOTOGRAPHS by Eadweard Muybridge, first photographer to invent system of photographing people and animals in motion, Stanford University, thru Dec. 4.

Beatles, informal showing on videocassettes, Video California, 2121 Taylor, 776-6703, 8 p.m.

*" SAN FRANCISCO: Is It Experiencing A Spiritual Revolution?" a lecture by SF's hip spiritualist Rev. Cecil Williams, Medical Sciences Aud., UC Medical Center, noon.

"PORTRAIT OF A REVOLUTIONARY," film about Angela Davis who will speak afterwards on "Political Trials Today," Antioch West, 149 9th St., 2 p.m., $1.

MICHAEL BLOOMFIELD IS BACK, fine as ever, with Sunnyland Slim Blues Band, Inn of the Beginning, 86840 Old Redwood Highway, Cotati, $1.50.

ELVIN BISHOP AND COMMANDER CODY, a fine show featuring two of the Bay Area's best, Keystone Berkeley, University/Shattuck, Berk., 841-9903.

*"TABU," famous collaboration of the great poet of the silent cinema, F.W. Murnau, and the great documentarian, Robert Flaherty, Merritt College Cafeteria, 12500 College, Oakl., 7 and 9 p.m.

Sun. 26

MIDDLEJOHN AND CO., low-keyed rock with a country twang, Sleeping Lady Cafe, 58 Bolinas, Fairfax, 456-2044.

WEST COAST JAZZ featuring Frank Rosalino, old Stan Kenton horn man, Bach Dancing and Dynamite Society, Miramar Beach, El Granada, 726-4143, 4:30 p.m., $2-$2.50.

"LE FEU FOLLET," Louis Malle's film stars Maurice Ronet in a kind of French "Babylon Revisited," a study of an alcoholic who resolves to kill himself and sets off to Paris to say farewell to old friends, Pauley Ballroom, UC Berk., 8 p.m., $1.

"HELL'S ANGELS," Howard Hughes directed Jean Harlow in this 1930 epic about World War I fighter pilots, spectacular aerial photography, a $4,000,000 budget, Pacific Film Archive, University Art Museum, 2621 Durant, Berk., 642-1412, 9:30 p.m., $1.

TIBETAN FILMS: "Sacred Art of Tibet," Larry Jordan's film showing a visual experience of Tibetan Tantric Buddhism, "Requiem For A Faith," documentary on Tibetan life and religion re-established in India, "Buddhism: Man and Nature," narrated by Alan Watts, and other Indian documentaries, Lone Mountain College, 2800 Turk Blvd., 8 p.m. daily, 3 p.m., Sat.-Sun., $1.50 general, $1 students, Dec. 1-30.

EZRA POUND MEMORIAL READING spons. by City Lights, Telegraph Neighborhood Association, 555 Chestnut, 9 p.m., $1 (tickets in adv. at City Lights and Cody's Bookstore, Berk.), Dec. 8.

"THE RED DETACHMENT OF WOMEN," first Chinese film released in America, starring the acting company which performed before Nixon in Peking, City Lights Poets Theatre, 512 Union, 9 p.m., 99¢, Dec. 1-3.

TERRY GARTHWAITE AND TONI BROWN, talented combo from the Joy of Cooking, Freight and Salvage, 1827 San Pablo, Berk., 548-1761, 9:30 p.m.



Tibetan design from exhibit at Lone Mountain College


photo courtesy of San Francisco Art Museum

Lemon Meringue Sea, A Ceramic by Irv Tepper See Nov. 19

BEST BET

If you find yourself hungry but penniless after shopping in the Ghirardelli Square/Cannery area, check out the 99¢ sandwiches at Ham 'n House Cafe. Choosing your sandwich here is a creative process: the menu has four categories from which you make up your sandwich. Choose two from three categories: meats (roast beef, turkey, ham, etc.), spreads (bleu or cream cheese, cranberry sauce, catsup), vegetables and cheeses and one from the fourth category—breads and rolls. It also sells good-sized slices of cakes and pies (40¢), ice cream cones (24¢ single), shakes (55¢) and sundaes (89¢).

HAM 'N HOUSE, 1333 Columbus, 775-8294. Hours: Mon.-Thurs., 8 a.m.-8 p.m.; Fri., 8 a.m.-midnight; Sat., 10 a.m.-midnight; Sun., 10 a.m.-8 p.m.

SUPER·LIST

DINING OUT ON THANKSGIVING
By Michelle Strutin

These restaurants will be open Thanksgiving Day to serve a traditional turkey dinner with all the trimmings. Some will complement their menu with goose, Cornish game hen or steak. Call for more information.

SAN FRANCISCO

ELU'S BASQUE RESTAURANT, 787 Broadway, 986-9646, 5-9:30 p.m., $3.75.

DES ALPES, 732 Broadway, 986-9909, 2-9:00 p.m., $5.50, $2.75 children, reservation only.

ACME CAFE, 3917 24th St., 824-3555, call for times and prices.

BERTOLUCCI'S, 421 Cypress Ave., SSF, 588-1625, 3-9:00 p.m., $4.95.

THE BEN JOHNSON, The Cannery, 776-4433, 3-10:00 p.m., $8.

JACKSON CAFE, 640 Jackson, 986-9717, 11-3:30 a.m.

MINIATURE BAKERY & RESTAURANT, 433 Clement, 752-4444, 8 a.m.-8 p.m.

PAM PAM EAST, 398 Geary, 433-0113, 24 hours.

THE BOARDING HOUSE, 960 Bush, 441-4333, 6-11:00 p.m., $3.25.

SOLOMON'S KOSHER STYLE RESTAURANT, 424 Geary, 776-3525, 8 a.m.-3 a.m., $4.30.

TRICOLOR FRENCH RESTAURANT, 4233 Geary, 752-9974, 5-10:00 p.m., $4-6.

DAVID'S DELICATESSEN RESTAURANT, 474 Geary, 771-1600, 8 a.m.-1 a.m., $5.95.

EUROPA RESTAURANT, 2769 Lombard, 567-0361, 4-11:30 p.m.

FIOR D'ITALIA RESTAURANT, 621 Union, 986-1886, 2-10 p.m., $6.25.

THE CHUCK WAGON, 215 West Portal, 566-5700, 2-9:00 p.m., $4.75.

PAOLI'S RESTAURANT, 565 Commercial, 781-7115, 3-11:00 p.m., $5.95.

GRISON'S STEAK & CHOP HOUSE, 2100 Van Ness, 673-1888, 2-10:45 p.m., $7, $4.50 children.

SAM'S ORIGINAL BRAUHAUS, 2 Turk, 776-1168, 10:30 a.m.-2:00 p.m., $1.89.

PETA'S EUROPEAN RESTAURANT, 579 Columbus, 982-4999; 631 O'Farrell, 441-6994, 5-11:00 p.m.

EAST BAY

BALABOSTA CAFE, 824 University, Berk., 548-0300, 11:30 a.m.-midnight.

BERKELEY HOUSE MOTOR HOTEL, 920 University, Berk., 849-1121, call for times and prices.

CLAREMONT HOTEL, Ashby/Domingo, Berk., 843-3000, noon-9 p.m., $5.75, $3 children.

H'S LORDSHIPS RESTAURANT, 199 Seawall Dr., Berk., 843-2733, noon-10 p.m., $4.50.

FARMHOUSE SMORGASBORD RESTAURANT, 4345 Telegraph, Oakl., 658-1868, 11:30 a.m.-8 p.m., $3.10.

THE PIPERS, 951 MacArthur Blvd., San Leandro, 568-4400, noon-8 p.m., $3.25.

SOLOMON GRUNDY'S, 100 Seawall Dr., Berk., 548-1876, noon-10 p.m., $5.25.

LE PETIT VILLAGE, 3105 Shattuck, Berk., 849-9308, 5-10 p.m.

METROPOLE, Shattuck/Bancroft, Berk., 848-3080, $10.

MARIN

LE CHALET BASQUE, 405 N. San Pedro Rd., San Rafael, 479-9898, 4-9 p.m., $5.

DOMINIC'S, 507 Francisco Blvd., San Rafael, 456-1383, 1-10:30 p.m., $5.95.

THE SLEEPING LADY, 58 Bolinas Rd., Fairfax, 456-2044, noon-midnight, $3.

Films

Motown Moves to Hollywood With Diana Ross Singing the Blues



'Lady Day' with 'Pres' Young *Diana Ross as Billie Holiday*

LADY SINGS THE BLUES, *dir. Sidney J. Furie, at the Coronet Theatre.*

By Larry Peitzman

Name the picture: Skinny kid in a poor neighborhood wants to break into show business. The kid's got pluck, see, real moxie, and one day she wanders into a nightclub that's looking for a dancer. The boss reluctantly gives her a chance to audition, but she's terrible, a first-class klutz, and the boss tells her to forget all the glamour and tinsel, to go home and do her chores like a good Cinderella. It's not just that she can't do a two-step, he tells her, but she just hasn't got enough up top where a dancer's talent really shows.

The kid is heartbroken, but wait. One of the guys in the band says to the boss: This kid can sing, you can tell just by looking at her, she's a star. The boss is skeptical, but the kid sings okay, not great but good enough, and the boss says he'll give her a break. So she goes on that night at the club. At first, she's weak, and the audience starts to heckle her, but suddenly her face lights up and she's sensational.

Everybody loves her, including a dazzlingly handsome, mustachioed gambler who happens to be on hand at the club for her debut. She falls for him hard, but when he asks her out, she gives him a hard time before finally caving in. A romance develops, but she has to go out on the road so she can become a Big Name. They are separated. Romance fades, but she's nothing without him, you know.

They get married and she gives up her career to be a good wife, but she can't take it and he encourages her to start singing again. This time she's bigger than ever, a superstar, a legend, but she can't bear to be alone and barely makes it to the big finale, where she walks out on stage and pours her soul into "My Man," to the cheers of an adoring public.

Name the picture.

Easy. Who could forget Streisand in that incredible finale, all alone against a black backdrop? "Funny Girl," right?

Wrong. "Lady Sings the Blues," the new film about Billie Holiday, is such a perfect reworking of the conventions of the bio-musical genre that it almost deserves to be called "Unfunny Girl." Hollywood proved long ago that these conventions easily adapt to the life of any entertainer, regardless of sex, religion or nationality. (Consider, for example, such seemingly diverse examples as "Yankee Doodle Dandy," "The Jolson Story," "Love Me or Leave Me," and "The Great Caruso.") And Motown has struck a blow for civil rights by tearing down the racial barriers with "Lady Sings the Blues."

It's no easy trick to put this movie down. Hollywood musicals are far from universally beloved, but the vehemence with which this particular film has been denounced in some quarters is surprising. KQED's reviewer on Newsroom became apopletic by the time he had finished his review, and Newsweek's Jack Kroll went well beyond cheap and shallow and the other adjectives reserved for Hollywood productions to call the film a vulgar travesty on the life of a great artist. (Presumably a classy travesty on the life of a great artist, like Ken Russell's films on Elgar and Delius, would be more acceptable.)

But the carping critics miss the point. You'd have to be a little crazy to expect a popular movie to put the real story of Billie Holiday up on the screen, and genuinely crazy to expect it of a film produced by Motown's Berry Gordy as a star vehicle for Diana Ross. Holiday's life was pretty sordid: four marriages, many more lovers, bouts with drugs and the law, early stints as a prostitute, nervous breakdowns. I'm not sure I'd want to see all the details, and in any case, "Lady Sings the Blues" doesn't throw it all away. In fact, the film lays so much emphasis on the details of Billie's drug addiction that at times it almost seems like anti-dope propaganda.

"Lady Sings the Blues" is meant as a homage to a great singer. It is false, certainly, and incomplete, but it is not phony. Even had the filmmakers succeeded in really getting down inside Billie Holiday, though it might have been, from a critical viewpoint, a better movie, who would want to see it?

There's a big audience waiting for "Lady Sings the Blues," which is jamming theatres wherever it plays. The audiences, however, are almost entirely black, probably as the filmmakers intended. The white characters are either venal, like the white jazz musician who turns Billie on to heroin, or ethnic stereotypes, mostly Jewish. "Lady Sings the Blues" is Motown's first venture into filmmaking, and it possesses all the qualities of Motown's music: slick and professional and programmed down to the last note. But I think that Motown's smart businessmen outsmarted themselves in their promotion campaign because, though "Lady Sings the Blues" is drawing huge black audiences, it is the first black film that could have reached the entire mass audience.

Most of the new black movies, like "Shaft" and "Superfly," grease the prejudices of the black audience, playing fast and loose with a get-whitey mentality, and this excludes white audiences as effectively as the old Doris Day-Rock Hudson comedies excluded blacks. There's more than a little of this in "Lady Sings the Blues," and a lot of rough language that may well be authentic but is not designed to go over with that legendary lady from Dubuque.

White audiences should go see the film anyway, despite the white-baiting and the put-down reviews, because "Lady Sings the Blues" delivers what musicals were made for. It gives us a star. The standard line on Diana Ross is that she's "surprisingly good" as Billie Holiday, and the "surprising" is certainly appropriate because no one expected much from her, but the "good" is all wrong because Diana Ross is surprisingly great.

The men who made "Lady Sings the Blues" are too knowing not to have intended to invoke comparisons with Streisand by having Ross sing "My Man" in the climactic concert scene. Streisand is pretty stiff competition for anyone. When Joseph Morgenstern, in Newsweek, called Streisand's performance in "Funny Girl" the greatest musical comedy performance ever, I thought he was understating the case. But Diana Ross is right up there. Her singing is good, not exactly Billie Holiday, of course (if Holiday could be duplicated in more than style this movie wouldn't exist), but Ross' musical performance is enjoyable, some of it, like "Strange Fruit," quite beautiful and some, like "God Bless the Child," uncanny in its evocation of the Holiday sound.

But as an actress, Diana Ross is truly astonishing. She has a very difficult part, especially for a novice; she must deliver wittily some not very exceptional dialogue and pull off some very big scenes (including one in which she chases a pusher out of her dressing room even though she's in desperate need of a fix), and throughout she is virtually faultless. Ross has been handed a huge opportunity here—the entire production aims to make her into a superstar, but she could have flopped and not one critic would have found her "surprisingly bad." Instead, it is rumored in the "trade" that she will be a top contender for the Academy Award. Well, God bless the child. . .

Still, good as Ross is, she can't quite convey the sultriness and torment that mixed so distinctively in Billie Holiday's singing. Diana Ross *is* Billie Holiday, say the ads; Diana Ross is *not* Billie Holiday, say the vehement critics, and the critics are right. But it's hard to understand all the fuss. Would anybody complain that "Isadora" is a travesty on the memory of the great dancer because Vanessa Redgrave isn't Isadora Duncan? The loud complaints that "Lady Sings the Blues" is an insult to a great black artist seem to put a new twist into racial prejudice.

PICK HITS

DELIVERANCE—James Dickey's best-seller, brought to the screen by John Boorman, whose flashy technique has been evident from his first film, "Having a Wild Weekend" with the Dave Clark Five. A lot of "macho" posturing and some incredibly heavy dialogue detract from what is essentially just a good adventure yarn. With Burt Reynolds and Jon Voight.

THE EMIGRANTS—Max von Sydow and Liv Ullmann are, as usual, superb in Jan Troell's story of Swedish farmers settling in the United States a century ago. This film has been branded "epic" by the critics, perhaps, with a little help from Warner Brother's P.R. department, but it is really a small human drama coincidentally filmed on a large scale.

THE NEW CENTURIONS—Hollywood's premiere hack director, Richard Fleisher (his recent films range from "Dr. Doolittle" to "Che"), gives us a hyped-up, seventies version of "Dragnet." Stacy Keach plays the young Saintly Cop, and George C. Scott plays the old one, and they're both fine: I used to think Scott would be worth seeing in anything; I was wrong.

THE RULING CLASS—Peter Barnes, who wrote this comedy about the British class system, appears to be England's answer to Terry Southern—funny, right on and heavy-handed. Peter Medak, who directed, matches him blow for blow, but the cast, headed by Peter O'Toole is perfect. As a spaced-out Lord who thinks he's God, O'Toole is almost as funny here as he was in John Huston's "The Bible."

THE VALACHI PAPERS—"The Godfather" was a social study of the Mafia, and this film pretends to be a political study, a primer on the infrastructure of organized crime, but it's really what "The Godfather" was accused of being: Hollywood's excuse for a pyrotechnical display of violence. Directed by Terrence Young, who was responsible for the best of the James Bond films, with Charles Bronson. □

Theatre

'Boxes' Crashes in Berkeley

By Irene Oppenheim

"BOXES," *by Susan Yankowitz, The Magic Theatre of Berkeley, 2485 Shattuck Ave. In repertory through November, call 548-6336 for particulars. Gen. Adm. $3, Students $2.*

"Boxes," the latest addition to Berkeley's Magic Theatre repertory, presents a very basic mystery. The mystery is why any company in its right mind would put such a show on the stage; "Boxes" is by far one of the worst plays I've ever seen.

There's a noble enough theme, individual freedom versus urban neurosis. The cast acts out the neurotic end by popping in and out of body sized cardboard boxes, just like New York size apartments; on the philosophical side, personifying freedom, is (you guessed it) a tramp. He's a naive, silent, sweet cloying soul, who hoards garbage and masturbates with discarded Playboy magazines. Throughout the play a master of ceremonies, a la "Cabaret," wanders in and out committing a few acts of cruelty and murder—lovely stuff.

The cast has the option of performing the play's segments in any order it chooses. But the variation hardly matters; whatever order the scenes are in, they bog down in author Susan Yankowitz' cliche-ridden dialogue

Continued next page



Christopher Brooks and Peggy Brown in 'Boxes'

Continued from previous page

and they never rise above an offensive and banal conception.

One example is a wedding song-and-dance number, including a couple joined by handcuffs, a girl dreaming she's a polar bear (or some such white thing), an extrovert trying to entertain his neighbors by covering his face with shaving cream and doing a strip tease, etc.

The characters could have come from any stereotyped list of comic book characters—the shy introvert, the ambitious beauty, the drudge. They don't change or develop; Yankowitz has made no effort to show them as individuals. They remain cardboard, like the boxes in which they live. In the end, as the M.C. crates up two characters for the last time, one says in a typically deep comment about life: "There's a beginning, an end and something in between."

Yankowitz holds this year's Creative Writing Fellowship from the National Endowment for the Arts, she won the Vernon Rice Drama Desk Award for 1969-70 and Joseph Papp's Public Theatre in New York recently produced another of her works. After seeing "Boxes," I find all that unbelievable.

THE MOVING MEN THEATRE COMPANY

Live Oak Theatre, Live Oak Park, Berkeley, Fri. & Sat., Nov. 17 & 18, 8:30 p.m., $1 Donation. Nov. 25, Dec. 2 & 3, 9 & 10, at Unitas House, Bancroft and College, Berkeley, Adm. $1, Info. 848-7517.

I went to see The Moving Men reluctantly; the dramatic possibilities of an all male group using materials from their own lives hardly seemed promising. But inveterate theatre goers are born gamblers, and sometimes that drive toward the definitive vicarious experience pays off. My trepidations to the contrary, Moving Men create an absorbing and fascinating evening of theatre.

The five men play all the roles; women, children, grandfathers and pet dogs. The content for each "play" comes from the life of one of the players. The evening I went, I saw Edward growing up in Ohio and Michael investigating his relationships with women, from mother and sisters to lovers.

It sounds dull, but only because one problem with good theatre may be that it doesn't lend itself to verbal analysis. These guys are good. They use music, puppets, masks and music, along with a keen ear for language. The archetypal dialogue echoes with variations on everyone's experiences.

It's hard to convey the intensity the performance creates. There is something about having the man there whose life is being portrayed, of him playing various roles in that life, that simply moves beyond the realm of most play acting. Also, the fact that the men act all the women's roles makes the women seem both exaggerated and true. I'd like to see a women's group do something similar. It's not gay theatre at all, just another way of seeing sexual characteristics.

The plays have some beautiful small touches. Edward, a young boy in Ohio (portrayed by a small red-faced puppet) steals a drum. The theft is discovered and he is called to the office of his music teacher. He knocks on the door and it opens to show a painted head, filling the doorway, huge and angry. A real vision of what the punitive adult world seems like to a child.

Michael's play runs on longer (too long) and more complex; montage of dreams of glory and the real pain of growth and change. But it too has imaginatively theatrical touches. One of the actors crouches between the rungs of a ladder in jail. He talks to a woman visitor represented by a mirror; his own confusion is evidently what is reflected in her face.

I'm not sure whether this kind of autobiographical theatre can develop into more formal works that a company can present without the immediate presence of the creator, but that's really not important. There's room for all kinds of drama, and The Moving Men are making a unique contribution.

SHORT TAKES

Barney Gould, who has recently taken over the magnificently vaudeville (ca. 1928) Orpheum Theatre, intends his new hall to bring a little Broadway into our lives. For starters, in the past few months he has given San Francisco "Jesus Christ Superstar," "The Big Show of 1936," and now, "Man of La Mancha."

"La Mancha," with a libretto by Dale Wasserman ("One Flew Over the Cuckoo's Nest"), is one of those more serious musicals. Don Quixote and the faithful Sancho Panza sing their way through trial and trouble; it's a story that might be impressive in a first rate production. As it is, though, Alan Jones and Annette Cardona are nothing but Hollywood plastic in the leads and the production just never works.

Jones, at least, adds a funny note to the proceedings by standing in the lobby in his Quixote costume plus glasses, hawking his latest record. And so much for dramatic illusion. . .

FOR THE FUTURE

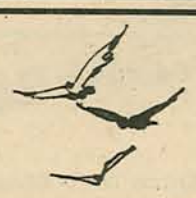
If you have a rich uncle pressing you for a Christmas list, several fine upcoming dance events, inevitable sell-outs, have tickets on sale now.

Rudolf Nureyev comes to town (with the quite undistinguished National Ballet of Canada) Feb. 12-16. If you've never seen him dance, try to go. He really is sensational. American Ballet Theatre will play the city March 5-11; it's the country's best, with the possible exception of the New York City Ballet which hasn't toured San Francisco for ten years.

The Netherlands Dance Theatre (far out ballets, sometimes performed in the nude) makes one appearance April 19; Bejart Ballet will be here April 23-29. □

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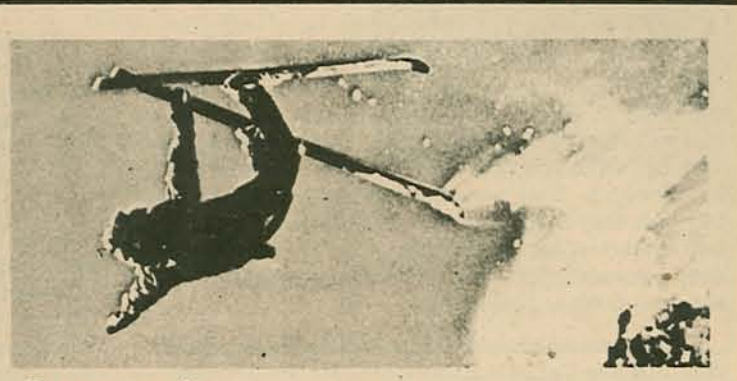
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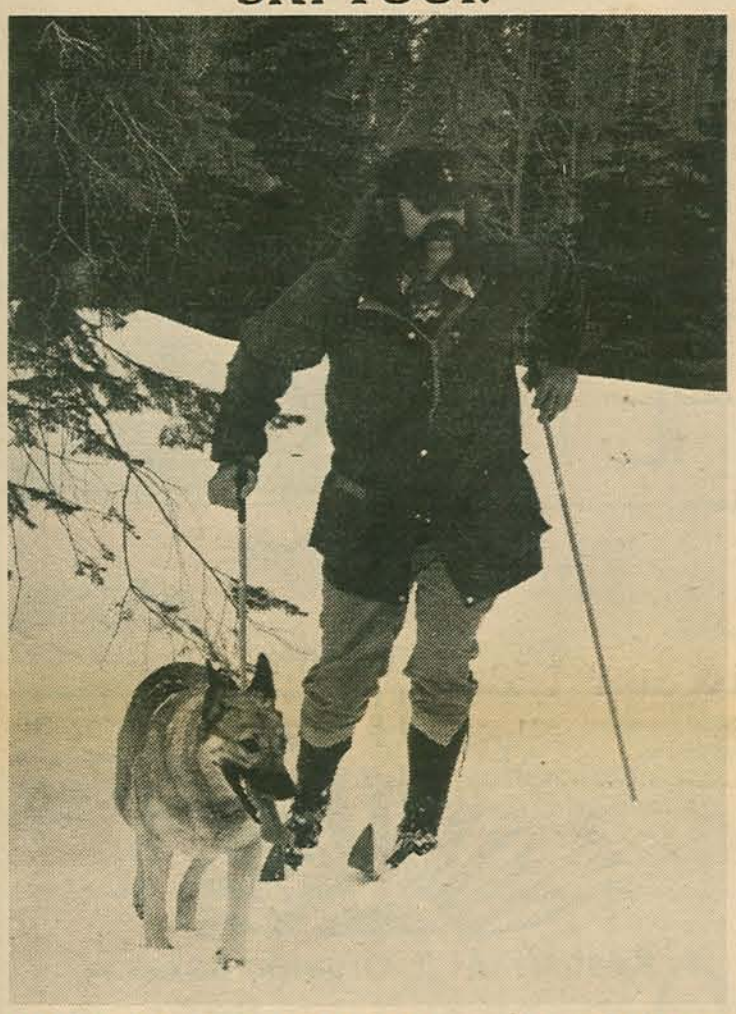


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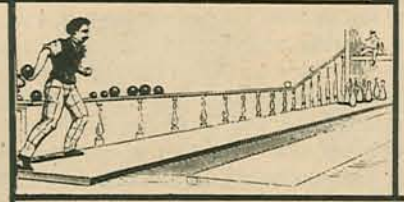
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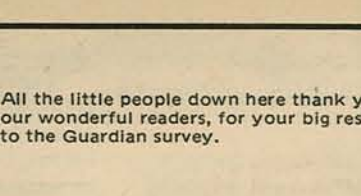
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Music

Sweaty Freelancers, Hip Capitalists and Dr. Hook Frolic at the Freakers Ball

By Tim Cahill

It wasn't the orgy it was supposed to be, though Lord knows enough folks dressed for the part. I seem to remember slipping out of the hall at some nether hour and grabbing a ride with a magician who called himself "the amazing Ringo." We had time for a drink at my Sunset Strip hotel and, if memory serves, a fellow who claimed he was Frank Sinatra but looked like Wally Cox bought the amazing Ringo and myself a couple of straight bourbons. Later still, I believe, there was some slight unpleasantness in the bar—a place called the Butcher Block. One of the nearby ladies fell ill, Sinatra-Cox threw a punch at a dwarf-like busboy, and the amazing Ringo disappeared.

I tell you all this not as some boozy recollection and confession, but to make a point about the music industry and to introduce you to a good new band you may or may not be aware of.

First of all the record business. It's no great revelation, I'm sure, that there is a great deal of money to be made and to be made quickly in the business of popular music. A hot new act can make hundreds of thousands virtually overnight; and all the people connected with this record or "product" as it is called, share the bounty. This includes the man who convinces the radio stations to play the product, the man who distributes the records to music stores, the man who manages the act, and, as they used to say on television variety shows, a host of others.



Dr. Hook and The Medicine Show

The only people connected with a group's rise to affluence who don't share the wealth are the music critics and entertainment writers. With the exception of a few syndicated columnists, the most highly paid of the writers are probably the men and women who write for the daily papers. Their salaries, must be laughable to people like the local Warner's promo man who wears a different $500 leather suit each day.

The majority of writers who appear in the rock press, in the weeklies, and occasionally in the Sunday supplements are sweaty poverty-stricken freelancers whose fingernails are bloody from trying to claw their way to the top of the heap. You can always tell them at record business affairs, parties and the like. Two cars pull up to the entrance. The dented arthritic Volkswagen belongs to the freelancer; the new Porsche with the ski-rack belongs to the agency PR man whose job it will be to woo the writer, get him to give a serious listen to his group.

The opinions of a few writers in a few key markets such as San Francisco, New York, Los Angeles or Boston can often make or break a new group or record. This is not invariably true, but it is enough of the time that a substantial portion of a product's advertising budget is set aside to make sure certain subsistance level critics have their fill of steak and bourbon every once in a while.

There are still certain old style PR men about who tend to be an embarassment to younger writers.

"Hey," I remember one of these types asking me once on a trip to Los Angeles several months ago, "you wanna get lucky tonight?"

"Lucky?"

"Yeah, I could make sure you met some freaks."

"Freaks?"

"You know, some girls for tonight." He winked and made a clicking sound in the side of his mouth.

"Oh hey, thanks a lot but I don't think I want to. . ."

"It's okay," he said, "don't worry about it." He narrowed his eyes and gave me a shrewd look. "It would be just as easy to get you some boys, you know."

This approach has, in the past few years, given way to slightly more dignified soft sell campaigns. A majority of the new PR men, it now seems, were writers themselves just previous to the new Corvette. They write intelligent and believable press releases, cultivate social friendships among the press corps, and generally don't ever ask a writer to print something he doesn't think is true.

But there is still all that money that once went for whores and bribes and other such unsavory articles. Well, no one objects to being flown to Los Angeles or Seattle or Denver to hear a group in concert or to talk

Continued next page



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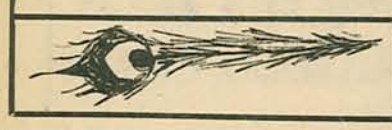


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PROBLEM PREGNANCY INFORMATION SERVICE INC.

Continued from previous page

to them. No one objects to being taken out to dinner and incidentally hyped about a new group. And no one objects to going to a party thrown for someone's product.

The party ploy, in point of fact, is becoming one of the more frequently used business expenses. The trend of thought here seems to be that if the media sees a label is willing to pour between $5000 and $30,000 into a party where the group is playing, well perhaps the media should listen hard.

Which brings us up to the Freakers' Ball, the amazing Ringo and ill ladies at the Butcher Block.

Columbia has a hot new seven member group called Dr. Hook and the Medicine Show. This summer the good doctor's song "Sylvia's Mother" topped all the charts and came bleeding and sobbing out of every top 40 radio station in the country. Dr. Hook, some people in the business felt, would be one of those groups devoted to bubble-gum-tear-jerkers; the kind of group that every six months would put together a song that sounded just like "Sylvia's Mother" with different lyrics.

Not so. Dr. Hook is a musically sophisticated group and their forte is not top 40, it is the art of the semi-pornographic comic song a la "Freakers' Ball" which is the first cut on their new album "Sloppy Seconds"

This song, written by Sausalito's Shel Silverstein, who writes all the songs for Dr. Hook, postulates a deviates' get-together in which everyone brings their whips and fetish props, in which there are "people balling in batches" and "pyromaniacs striking matches."

Bob Gibson and Gary Stromberg handle publicity for Dr. Hook and it occurred to them that perhaps the best way to let people know what Dr. Hook was about would be to hold an actual Freakers' Ball, dinner for 400 and a speed bar with 3 bartenders, on Halloween, in Los Angeles. Guests were asked to come in costume and I am told that my imitation of a stumbling lurching drunk was a delight to behold.

Indeed the night seemed to swirl into a fugue of uncertain images. I believe I saw a man dressed as a Catholic bishop with a dildo for a sceptre; there were two ladies chained together by the neck being dragged about by a man with torture devices hanging off his belt and, if I'm not mistaken, I think I saw a man in a gorilla suit feigning copulation with a girl in a bunny costume in the middle of a crowded dance floor. Somebody brought two sheep from Africa U.S.A. but they turned out to be wallflowers and the only obscene thing they did all night had to be swept up and immediately disposed of.

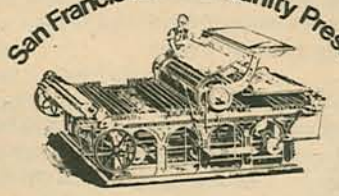
Dr. Hook came on early, and played some of their nasties, saving the clean stuff for later when they would be broadcast live over Los Angeles' KMET. Late in the broadcast set a nubile young lady, perhaps inspired by the male flashers in the crowd, danced topless on stage, unseen by the hapless radio audience. Dr. Hook was as usual both funny and moving by turns.

I listened to the full set and remember negotiating a flight of stairs and catching a ride with the amazing Ringo. I am told that several of the Freakers retired to writer Jack Margolis' house where some multiplied and others were fruitful. I have a vague memory of the Butcher Block and of a red Los Angeles fire department rescue squad truck outside the door. Someone, apparently, was threatening to jump off the roof. Having masqueraded as a drunk all night, I retired, fell into a deep and dreamless sleep and woke up pretending to have a crushing hangover.

On the flight back to San Francisco, I considered the singular and combined meanings of the words "conspicuous" and "consumption."□



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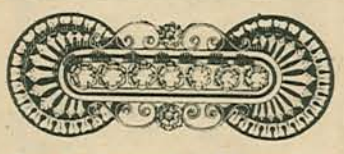


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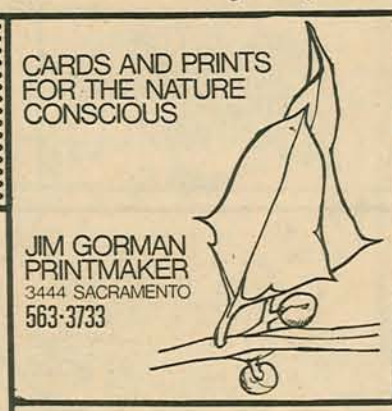
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BAY BITE

McGovern's Wake at Mr. D's, Gackscraggle Jazz by the Sea

By Jess Ritter

Enough readers were puzzled by the obscurity of the term "Bight" to convince me it should be dropped in favor of the more literal "Bite." Just for the record, though, here's Webster's definition: "bight, akin to D. & G. *bucht*, a bay; 1. a bending; corner; hollow; fork. 2. a loop in a rope. 3. a curve in a river, coast line, etc. 4. a bay." Or as they say in southern Missouri, "He done got hisself in a bight," meaning between a rock and a hard place.

Last Tuesday's rock was the election, the hard place Mr. D's club down on Broadway where McGovern workers were holding an election-eve wake.

Having voted with the losers most of my adult life (to the point where I'm not sure what I'd do with a political victory), I was somewhat conditioned for the atmosphere of dismay and disillusionment permeating Mr. D's. As the TV sets at each end of the club relentlessly tolled the Nixon landslide, a haggard McGovern precinct worker bellied up to the bar next to me and ordered "four double-Scotches in a row," proceeding to down them silently within ten minutes.

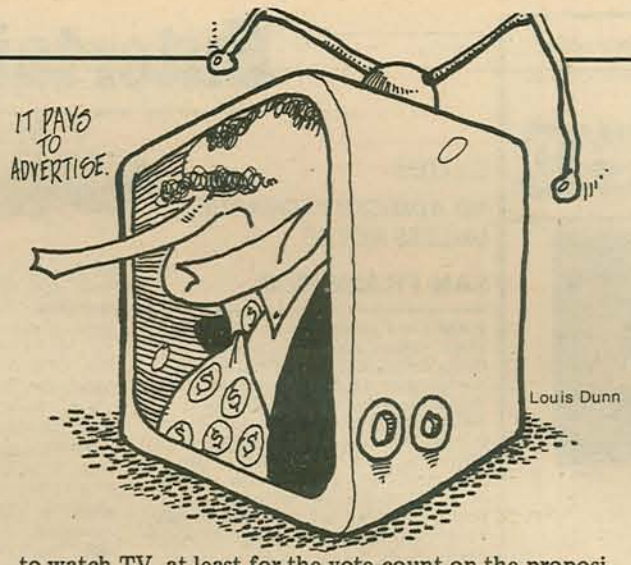
Seated before the front TV set, a blonde young McGoverness unburdened herself to an out-of-town magazine reporter.

"I took political science courses for two years in college," she choked out, twisting and re-twisting a McGovern pamphlet in her hands, "and I simply can't understand how the American people can be so *blind*, ignoring things like the killing in Vietnam and that Watergate spying."

Had the McGoverness spent her time reading Dostoevsky, Sartre and chunks of history instead of statistical political science, she might have found a framework for what was happening. Dostoevsky for the labyrinthine recesses of the human heart, the capacity for ambivalence that sooner or later distresses us all. Sartre for *mauvais foi*, bad faith or self-deception, our capacity for finding elaborate reasons for refusing to look at the truth of ourselves. History to realize that nations of people create historical myth in order to believe what they want to believe about themselves. Nixon and popular history tell us we are a peace-loving nation, that we "civilized" the Indians, that everybody in America has a chance. "Gone With the Wind" and "The Godfather" reap windfalls by mythically softening our reality.

Near the pool table, a very large and very drunk rock musician argued vehemently with Mr. D's manager. "People want us to play, dammit, turn off those scummy TVs. We want music, not some kind of downer funeral set."

The manager pointed out that most people *did* want



to watch TV, at least for the vote count on the propositions, and walked off. The musician leaned unsteadily over the table, clutching me by the arm.

"You're losing! You're losing!" By now he was crying in a reek of raw whiskey fumes. "Take to the streets. Hit the banks. It's the only way."

Just the way Nixon would like.

By midnight, Mr. D's was as quiet as a temperance lecture. An occasional politician would buy a round of drinks for the house. Two old guys wandered uncertainly in off the street, carefully dressed in stained, wrinkled, ancient suits, battered fedoras and shirts with curled-up, frayed collars. Glancing warily around, they hunkered into two chairs before the TV set, mumbling vague political things.

"I wouldn't vote fer that Nixon," said the one with the three-day stubble on his face, "me, I like that McGovern guy."

The one with the bent back neatly fielded two drink glasses from under the chairs. Sliding his eyes off me and around the room, he covertly extracted a quart bottle of Red Mountain Burgundy from his inside jacket pocket, pouring two full glasses. Within five minutes they had the glow on.

By one a.m. the pols and pro's were gone, gone with the McGovern Wilderness Campaign regulars, the Chicano Brown Berets, the Black Super Fly precinct workers, the diligent Women's and Gay Libbers.

So we ushered in Four More Years, I and the two North Beach winos who by now were gently rocking back and forth in their chairs, their legs tightly crossed in that old man's comfortable foetal position, the three of us nipping on a little warm Red Mountain against the cold wind gusting down Broadway towards the Ferry Building.

Out into the miasmic fogs and salt rime of Taraval-at-the-beach last Saturday and Sunday, looking for SF's newest and potentially brightest jazz club Gackscraggle Jazz at Taraval and 46th.

Tunneling through the endless succession of Hobbit-holes lining dark 48th St., we found the club just as we had begun to fear crossing LA's Van Nuys Blvd.

Before the evening's long, flowing jazz ride with the Art Lande Quintet, I talked with co-owners Ron Monroe and Al Schalk. After knocking around the country hustling "Everything from hairpieces in Oakland to carnie acts at Texas fairs," the two have committed themselves to fostering the jazz they have always loved.

Indian-looking Schalk, club music director and jazz musician in his own right, has a clear conception of the music the Gackscraggle will display. "The Bay Area is full of good jazz and blues musicians on the way up or just on the verge of making it nationally. We want to encourage them and give people a chance to hear the new things happening in jazz. We don't go for the big names—that's o.k. for uptown. We want good jazz, a natural atmosphere between audience and musicians, and prices people can afford."

The club exudes warmth, decorated with red-checkered tablecloths, India print bedspreads, paintings and assemblages by local artists. The bandstand is a slightly raised room with proscenium arch at front and glowing fireplace at the back: a perfect acoustic shell for the music. Patrons can sit at the bar, at tables, or on comfortable couches in a semi-circle before the bandstand.

Saturday night, the Art Lande Quintet levitated the small but loyal audience. Lande features a "New Thing" jazz that clearly knows where it's going. Lande, Steve Swallow, Mel Martin, Eliot Zigmunde and Glen Cronkite take up the electric piano, Fender bass, woodwinds (tenor and soprano sax, flute), drums, and an astonishing array of percussion instruments from all over the world. It's a thoughtful, swinging fusion of rock, blues and free-form jazz characterized by subtle interplay between the musicians that betokens long and careful work together. The semi-scored compositions are 10-20 minutes long, moving up and down in mood and ranging across the entire jazz spectrum. Every listener within our range became totally immersed in the group's explorations, one mesmerized girl commenting that "You simply *have* to ride along with them."

Sunday afternoons at Gackscraggle are devoted to jam sessions run by local groups (Wednesday and Thursday nights will feature open mikes and/or auditions for new jazz and blues combos). Last Sunday, Jules Broussoud on tenor and alto sax led Larry Vukovich (electric piano), Ray Drummond (bass) and Eddie Marshall (drums) on a straight-ahead jazz chase, just about blowing the Indian madras prints out into Taraval Avenue.

Owners Monroe and Schalk know fully they're out of the uptown crossroads; they're betting on Gackscraggle's ability to bring people out to the Sunset for new jazz experiences in an intimate setting.

Cover prices are $1 per person. The Beringer wine is 75¢ a glass, beer 50¢ in the afternoon, 85¢ when the live music happens. The food is natural and delicious—guacamole or shrimp salad, big enough for two, at $1.25. In the future, funky North Beach tenorman Flip Nunez will play. The Chris Paylor big band will also bend the walls. The Gackscraggle is off and jumping at the surfside; the jazz vibrations are each way free in this newest Sunset Hobbit-hole. □

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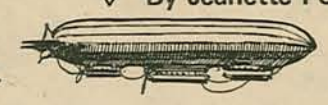
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CESAR'S CLUB: Cesar's Latin Band, nightly, 576 Green, 781-9300.

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EL MATADORE: Cal Tjader, Nov. 16-Dec. 2. 492 Broadway, 434-2913, admission varies.

GACKSCRAGGLE: Dick Fregulia Quartet, Nov. 17-18; Mick Nock, Nov. 24-25; Flip Nunez every Sun. 3599 Taraval, 664-9817, $1.

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HOLY CITY ZOO: Bob Ward Cigar Band, Mon.; Richard Green and Co., Tue.; Jim Strand, Wed.; audition night, Thurs.; Living Toilet Theatre, Fri.; Sweet Pickins, Sat.; Ben Buchanan, Sun. 408 Clement, 752-2846.

JOLLY FRIARS: Universe, nightly. 950 Clement, 752-0354.

KEYSTONE KORNER: Jimmy Witherspoon with The Robben Ford Band, Nov. 16-19; Rahssan Roland Kirk, Nov. 20-Dec. 3. 750 Vallejo, 781-0697, admission varies.

KING CESAR'S: Latin Blocks and Los Brovos de Panama, nightly, 5999 Mission, Daly City, 334-1134.

MAGIC CELLAR: new magicians every week. 630 Clay, 981-1433, $1.

MINNIE'S CAN-DO CLUB: Charlie Hickock, Mon.; open mike, Tues.; poetry reading, Wed.; Hendell Kardt, Thurs.; Mitch Woods and his Red Hot Mamma, Fri./Sat.; Rev. Ken Caid and Brother Aaron, Sun. 1950 Fillmore, 563-5017.

MOTHER LODE: Jeff Comanor, Sun.; Ken Bloom, Mon.; Reilly and Maloney, Tues. and Sat.; Jim Nesbitt, Wed.; Gideon and Power, Thurs. $1; Fat Max and the Causals, Fri. (dancing). 2001 Union, 567-3121.

MOONEY'S IRISH PUB: folk music Wed./Thurs.; blue grass, Fri./Sat. 1525 Grant, 982-4330.

OFF PLAZA CLUB: Chester Thomason Trio, nightly. 1751 Fulton, 563-7288.

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ORPHANAGE: Abel, Nov. 16-19; Telegraph Hill Productions Party, Nov. 20; Is, Nov. 21-25; Mom's Apple Pie, Nov. 28-Dec. 2. 870 Montgomery, 986-8008, $2.

OVERCAST CLUB: J.J. Malone, nightly. 1458 Haight, 552-1100.

PIER 23 CAFE: Dixieland Band, weekends. Pier 23, Embarcadero, 362-5125.

PIERCE STREET ANNEX: Dandelion Wine, every Wed.-Sun.; Black Velvet, Mon./Tue. 3154 Fillmore, 567-1400.

REFECTORY STEAK HOUSE: Wayne Smith, nightly. 1040 Columbus, 885-4910.

INTERSECTION: Wing, Nov. 16; Pitschels, Nov. 17-18, 24-25. 756 Union, 391-6061, $1.

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WOODSTOCK: Smoke, nightly. 951 Clement, 752-7132.

MARIN/PENINSULA

BANDSTAND: welcomes minors and serves liquor; only after hours place in Redwood City, open 8 p.m. to 5 a.m. on Fri./Sat. Entertainment for the last two weekends in Nov. is The Strollers. 3033 El Camino, Redwood City, 364-3990, $1.

BOAT HOUSE: Delivery, nightly. Bridgeway/Turney, Sausalito, 332-0511.

BROTHERS UNLIMITED: Blackjack, Nov. 24-5. 739 El Camino Real, Redwood City, 365-8369, $1.50.

CHUCK'S CELLAR: John and Dorsey, Fri.; Gideon and Power, Sat.; Thomas Martin, Sun.; Terry Fetterman, Mon.; Hinez and Myers, Tues. 4926 El Camino Real, Los Altos, 964-0220, admission varies.

DUMBARTON CLUB: Us Three Trio, every Wed.-Sun.; free champagne for women every Wed. 2388 Cooley, East Palo Alto, 325-0694.

FRIARS: Easy, Tues.-Sat.; Raven Fox, Sun./Mon. 4101 El Camino Way, Palo Alto, 493-8130, $1 Fri./Sat.

GARLIC FACTORY: Herbie Squirrel, Wed.-Sat.; L. Peters, Sun.; every Mon. pitcher of beer for $1. First St., San Jose, (408) 293-9316.

GATSBY'S: Nat Johnson, Wed.-Sun. 39 Caledonian, Sausalito, 332-6500.

HOMER'S WAREHOUSE: Rage, Nov. 16; Mortakai, Nov. 17; Mendicino Allstars, Nov. 18; Eyrie Oliver, Nov. 21 and 28; Sword and Stone, Nov. 24-5; Elvis Duck, Nov. 28. 79 Homer, Palo Alto, 328-9622, admission varies.

INN OF THE BEGINNING: Clover, and The Edge City Band, Nov. 16, $1.50; Lamb, Nov. 17-8, $2; Sunnyland Slim Blues Band with Michael Bloomfield, Nov. 22, $2; Michael Finnigan and Jerry Wood, Nov. 24-5 $2; Commander Cody, Nov. 26, $2; free folk music every Sun. 86840 Old Redwood Hwy., Cotati, (707) 795-3481.

IN YOUR EAR: Sunnyland Slim Blues Band with Mike Bloomfield, Nov. 16-18, $3; Luther Tucker's Blues Band, Nov. 20 and 27, free; Pat Bisconti and Charlie Nothing, Nov. 21 and 28, free; country music, every Wed., $1; Bluesberry, Nov. 23-5, $1. 135 University, Palo Alto, 328-1480.

LION'S SHARE: Mose Allison, Nov. 16-19. 60 Red Hill, San Anselmo, 454-9856, $3.

RESH HOUSE: Gold Dust, Nov. 17-8; Horal and Edwin, Nov. 24; 267 Shoreline Hwy./Tam Junction, Mill Valley, 388-9298, $1.50.

ROMAN'S RESTAURANT: Bigger Than Life, every Tues.-Sat. 5353 Almaden Freeway, San Jose, (408) 266-5083.

SAND CASTLE CLUB: Butch Wax, Nov. 24-5, San Antonio/Second St. Los Altos, 941-2115, $2.

SHELTER SALOON: El Rancho Cowboys, Nov. 16; Reel Machine, Nov. 17 and 22; Dirty Butter Jug Band, Nov. 18; Truckin, Nov. 24-5; Lizard, Nov. 29. 349 West San Carlos, San Jose, (408) 288-8648, $1.

SLEEPING LADY: Space City, Nov. 16; Callisto, Nov. 17-8; Marcus, Nov. 19; Kendall, Nov. 20; Hot Hoot, Nov. 22 and 29; Steven Cathy, Nov. 23; Wrycatchers, Nov. 24; Wood Nymphs, Nov. 25; Middlejohn, Nov. 26; 58 Bolinas, Fairfax, 456-2044.



UNCLE SAM'S: John Branbeburg, Nov. 16; Tubes, Nov. 17-8; Hug, Nov. 24-5; Cammandor Cody, Nov. 27. 8196 Bodega, Sebastopol, (707) 823-9842, $1.

ZACK'S: Taxi, nightly. Bridgeway, Sausalito, 332-9779.

EAST BAY

COSMIC CARROT: specializes in organic dinners at cheap prices. Every Thurs. night an organic family style spaghetti dinner for $1.25 plus entertainment - Edwin and Friends, folk music. 3221 Adeline, Berk., 654-1100.

FREIGHT AND SALVAGE: David and Annie and Friends, Nov. 16; Vern Ray, Nov. 17-8; Jody Stecher, Nov. 19; Bill White, Nov. 22; The Moons, Nov. 24-5; Lawrence Hammond and the Whiplash Band, Nov. 26; Spider John Koerner, Nov. 28-9. 1827 San Pablo, Berk., 548-1761, admission varies.

IT CLUB: Bill Thacker and the Country Western Southlanders, every Fri./Sat. 10102 San Pablo, El Cerrito, 525-9971.

KEYSTONE BERKELEY: Earthquake, Nov. 16; John Lee Hooker, Nov. 17-8; Cal Tjader & Hug, Nov. 19; Cooking Mama, Nov. 20; Elvin Bishop and Commander Cody, Nov. 22, every Mon. free food with $1 door. University/Shattuck, Berk., 841-9903, admission varies.

LONGBRANCH: Frank Beverly and Raw Soul with Hades, Nov. 16-7; Rockets, Nov. 17, 19, 26; Earthquake and Big Art and the Trash Masters, Nov. 18; Clover, Nov. 21 and 28; Grayson St. with Vertrek, Nov. 22; Commandor Cody, Nov. 24-5; Soft Chu, Nov. 29. 2504 San Pablo, Berk., 848-9696, admission varies.

MANDRAKES: Country Joe, Nov. 16-18. 1048 University, Berk., 845-9065, $2.

NEW ORLEANS HOUSE: An Exchange, Nov. 16, $1.50; Providence and the Moons, Nov. 17-8, $2.50; Improvesation Inc., Nov. 19 and 26, $1; Rosalie Sorrel and Frontier, Nov. 24-5, $2.50. 1505 San Pablo, Berk., 525-2221.

O'AITOS FOLK DANCE TAVERNA: Neraklighes, Greek dancing, every Fri.; Dunav Ensemble, Balkan Dancing, every Sat. 1920 San Pablo, Berk., 841-RUIN.

ORDINARY: Tongue'n Cheek, Nov. 17; David and Anne Every Wed. 3974 Manila, Oakl., 655-3640, admission varies.

SEVENTH SEAL COFFEE HOUSE: Mitch Corbin, Nov. 17; Heidi Barton, Nov. 18. 2311 Bowditch, Berk., 848-0269.

TIKI JACK'S: Shades of Rhythm, Fri.-Sun. 3253 Adeline, Berk., 658-2794.

TUCKETT INN: Counter Point, Nov. 16-7; Malon Duke and Marty Johnson, Nov. 18; every Tues. beer 15¢. 18564 Mission, Hayward, 276-9778, $1.

FILMS

155 DWINELLE HALL: "I Love You, I Kill You," Nov. 20, 7:30 p.m.; "I Never Sang for my Father," Nov. 20, 9:30 p.m.; "Je T'Aime, Je T'Aime," Nov. 21, 7:30 p.m.; "Le Boucher," Nov. 21, 9:30 p.m.; "The Gods and the Dead," Nov. 27, 7:30 p.m.; "Ten Day's Wonder," Nov. 27, 9:30 p.m.; "The Ceremony," Nov. 28, 7:30 p.m.; "Walkabout," Nov. 28, 9:30 p.m. UC campus, Berk., 642-0214, $1.

ANTIOCH COLLEGE/WEST: Newsreel "Riot at Folsom Prison," and "Marat/Sade," Nov. 17, 7:30 p.m.; Newsreel, "Munich Pact," "NY Transit Strike," and "Triumph of the Will," Nov. 29, 7:30 p.m. 149 9th St., SF, 864-2570, $1.

CANYON CINEMA: "Folly," "Take Off," "Weeny Worms" and "Portrait," Nov. 16, 8:30 p.m., Lecture Hall, SF Art Institute, 800 Chestnut, SF, 332-1514, $1.50.

DE ANZA COLLEGE: "The Damned," Nov. 18, 8 p.m. Flint Center, Steven Creek/Stelling, Cupertino, 257-5550, $1.

GATEWAY CINEMA: "Shall We Dance" and "Swing Time," Nov. 16-21; "David Copperfield" and "A Tale of Two Cities," Nov. 22-28. 215 Jackson, SF, GA 1-3353.

MERRITT COLLEGE: "Tabu," Nov. 22; "Oliver Twist," Nov. 29; 12500 Campus, Oakl., 7 p.m. and 9 p.m., free.

MIDNIGHT MOVIES: "Monterey Pop" and "Overture," Nov. 18; "Reefer Madness," Nov. 26. Presidio Theatre, 2340 Chestnut, SF, $1.50.

NORTHSIDE THEATRE: "The Importance of Being Earnest" and "Great Expectations," Nov. 16-22; "The Ladykillers" and "Lavender Hill Mob," Nov. 23-29. 1828 Euclid, Berk., 841-2648.

PACIFIC FILM ARCHIVE: "Moran of the Lady Letty," Nov. 16, 7:30 p.m.; "The Blue Light," Nov. 16, 9:30 p.m.; "Holiday," Nov. 17, 7 p.m. and 10:15 p.m.; "Girls about Town," Nov. 17, 8:45 p.m.; "David Copperfield," Nov. 18, 7 p.m. and 9:30 p.m.; "The Love that Lives," Nov. 19, 4:30 p.m.; "Stagestruck," Nov. 19, 7:30 p.m.; "Furlough on Parole," Nov. 19, 9:30 p.m.; "Last Year at Marienbad." Nov. 20, 7:30 p.m. and 9:30 p.m.; "King Lear," Nov. 20, 7 p.m.; "Aelita," Nov. 21, 9:30 p.m.; Films of Micheal Snow and Joyce Wieland, Nov. 22, 7:30 p.m.; "Wilderness," Nov. 22, 9:30 p.m. "Soft-Boiled," Nov. 23, 7:30 p.m.; "SVD," Nov. 23, 9:30 p.m.; "Zvenigora," Nov. 24, 7:30 p.m.; "Leibelei," Nov. 24, 9:30 p.m.; "Shall We Dance," Nov. 25. 4:30 p.m. & 8:30 p.m.; "Swingtime," Nov. 25, 6:30 p.m. & 10:30 p.m.; "Great Adventure," 4:30 p.m.; "Wings of the Serf," Nov. 26, 7:30 p.m.; "Hell's Angels," Nov. 26, 9:30 p.m.; "Pierrot Le Fou," Nov. 27, 7:30 p.m. & 9:30 p.m.; "Othello," Nov. 27, 7 p.m.; "China Express," Nov. 28, 9:45 p.m.; "La Raison Avant La Passion," Nov. 29, 7:30 p.m.; "Carriage Trade," Nov. 29, 9:30 p.m. University Art Museum, 2625 Durant, Berk., 642-1413, $1.

Cont. on next page

Real Reels

CINEMA 21 Chestnut-Steiner
Call theatre for showtime. 921-1234
Slaughterhouse Five Rated R
Blow Up

CENTO CEDAR Cedar-Larkin
Call theatre for showtime. 776-8300
Nov. 16-22
Eric Rohmer's
LA COLLECTIONNEUSE
"The Collector"—4th of 6 Moral Tales
with Hiroshi Teshigahara's
WOMAN IN THE DUNES
Begins Nov. 23
BAY AREA PREMIERE
of the most honored South American film since BLACK ORPHEUS
Armando Robles Godoy's
THE GREEN WALL
with Julio Aleman & Sandra Riva
Coming Soon
Bogart in THE THIN MAN
Lubitsch's TO BE OR NOT TO BE
Hawk's BALL OF FIRE
and BARBARY COAST
Carne's CHILDREN OF PARADISE

CLAY Fillmore at Clay $1.50
346-1123
Nov. 19-21
Fellini's
NIGHTS OF CABIRIA
Truffaut's
STOLEN KISSES
Nov. 22-25
BOYS IN THE BAND
Andy Warhol's
WOMEN IN REVOLT
Nov. 26-28
THE MUSIC LOVERS
WOMEN IN LOVE

REGENCY I VanNess & Sutter
673-7141
Nov. 16-21
Butterflies are Free & XYZ
Starts November 22
George C. Scott—Richard Baseheart
RAGE

REGENCY II Sutter/Van Ness
673-7141
REFLECTIONS
OF FEAR

SURF Irving at 46th Ave.
Mo 4-6300
Thur-Sat/Nov 16-18
Two by Truffaut
400 Blows
Shoot the Piano Player
Sun-Mon/Nov 19-20
Bergman VIRGIN SPRING
Kurosawa RASHOMON
Tues-Wed/Nov 21-22
Alec Guiness in two:
LAVENDER HILL MOB
THE LADY KILLERS
Thur-Sat/Nov 23-25
Ingmar Bergman's
THE SILENCE TRILOGY
THROUGH A GLASS DARKLY
WINTER LIGHT THE SILENCE
Sun-Mon/Nov 26-27
Two by Eisenstein
ALEXANDER NEVSKY
POTEMKIN
Tues-Wed/Nov 28-29
Three German Expressionist Classics
Fritz Lang Spies
The Cabinet of Dr. Caligari
Murnau Nosferatu (Dracula)

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Jack Nicholson Bruce Dern Ellen Burstyn
with Julia Anne Robinson · Benjamin (Scatman) Crothers · Screenplay by Jacob Brackman
Original Story by Bob Rafelson and Jacob Brackman · Executive Producer Steve Blauner
Produced and Directed by Bob Rafelson
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750 Vallejo St., S.F. 781-0697

Nov 15-19 Jimmy Witherspoon and the Robin Ford Band

Nov 20-26,
Nov 28-Dec 3 Roland Kirk

COMING: Grant Greene, Luis Gasca, John Handy

Food is served and minors welcome. Shows nightly at 9:30, 11 & 1.

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SATURDAY NOV. 18th 8:00 P.M.
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Reserved Seat Tickets $4.50, $4.00 & $3.50 now available at Bruener's in Oakland, Downtown Center Box Office, Marin Music Center, Strawberry Center, Village Music in San Anselmo and Mill Valley and at all Macy's, Ticketron and other major agencies.

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with
DOC WATSON

SUNDAY EVENING NOV. 19th 7:30 P.M.
SANTA CRUZ CIVIC AUDITORIUM

Tickets now available at Odyssey Records in Santa Cruz and Monterey; also at Macy's in Monterey and at Jannsen Music in Watsonville. FRONT ORCHESTRA SECTIONS AND FIRST FOUR ROWS OF REAR SECTIONS: $4.75. Balcony rows A thru F: $4.75; Rows G&H: $3.75. Balance of Orchestra: $3.75; and last two rows of Balcony: $3.25.

"One of the best pieces of work I've seen in my life." -- Director Peter Brook

"Genius . . . should be seen . . . a performance to be treasured." -- Clive Barnes, The N. Y. Times

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Garcia Lorca's
YERMA
(in Spanish)
Staged by Victor Garcia

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Zellerbach Auditorium, UCB

TICKETS: evenings $2.50 to $4.50 ($1.50 to $3.50, students)
matinees $1.50 to $3.50 ($1.00 to $2.50, students)
Available at CAL Box Office, all Macy's stores, and Thram's and M/B ticket agencies in Oakland.
RESERVATIONS: CALL 642-2561

ENTERTAINMENT LISTINGS

Cont. from 25

SF MUSEUM OF ART: "Storm Over Asia," Nov. 17, 7 p.m.; "Our Hospitality" and "The Goat," Nov. 19, 2 p.m.; "Pandora's Box," Nov. 21, 7:30 p.m.; "Nibelungen Saga," Nov. 24, 7 p.m.; "Unholy Three" and "Dr. Jekyll and Mr. Hyde," Nov. 26, 2 p.m.; "Woman in the Moon" and "Hintertreppe," Nov. 28, 7 p.m. Van Ness/McAllister, SF, 863-8800, $1.

STANFORD: "The 39 Steps." Nov. 17, 7:30 p.m. and 9:30 p.m., Cubberly Aud., free; "Dr. Strangelove" and "Chap. 1 of Whispering Shadows," Nov. 18, 7:30 p.m. and 9:45 p.m., Cubberly Aud., $1; "Diamonds are Forever," Nov. 19, 7 p.m. and 9:30 p.m., Memorial Aud., 50¢; "Downhill Racer," Nov. 25, 7 p.m. and 9:15 p.m., Memorial Aud., 50¢.

SURF: "The 400 Blows" and "Shoot the Piano Player," Nov. 16-18; "The Virgin Spring" and "Rashomon," Nov. 19020; "The Lavender Hill Mob" and "The Ladykillers," Nov. 21-22; "The Silence of God Trilogy," Nov. 23-5; "Alexander Nevsky" and "Battleship Potemkin," Nov. 26-7; "Spies," "The Cabinet of Dr. Caligari" and "Dracula," Nov. 28-9. Irving/46th, SF, 664-6300.

UCSF: "A Thousand Clowns," Nov. 17, 8 p.m., $1; "San Simeon: Enchanted Hill" and "Mrs. Winchester's House," Nov. 20, noon, free; "Death Valley" and "Wildlands of California," Nov. 27, noon, free. Medical Sciences Aud., 500 Parnassus, SF, 666-9000.

YWCA: "Bus Stop," Nov. 17 (women only) and Nov. 19, 8 p.m., 620 Sutter, SF, 775-6500, 75¢.

THEATRE

BERKELEY REPERTORY THEATRE: "Father's Day," Nov. 18-24; "Crime on Goat Island," Nov. 25-Dec. 1. 2980 College, Berk., 845-4700, call for time and admission price.

BLUE LANTERN THEATRE: "The Shadow of Peer Gynt," Nov. 17-8, 8:30 p.m., The Wabe, Lone Mountain College, Parker/Turk, SF.

CITY PLAYERS: "Mame," (all male cast), Nov. 17, 9 p.m., California Hall, 625 Polk, SF.

CLUB AMIGOS DEL TEATRO: "La Visita Que No Toco El Timbre," (in Spanish), Nov. 17, 8 p.m., 2969 Mission, SF.

COMPANY THEATRE: "Hedda Gabler," Nov. 17-8, 8 p.m., 2300 Bancroft, Berk.

CONTRA COSTA CIVIC THEATRE: "The Women," Nov. 17-8, 8:30 p.m., 951 Pomona, El Cerrito.

DRAMATEURS: "A Christmas Carol," Nov. 17-8, 8:30 p.m., Town Hall, Lafayette.

ENCORE THEATRE: "The Breadwinner," Nov. 16, 8 p.m., Nov. 17-8, 8:30 p.m., 430 Mason, SF.

FIREHOUSE THEATRE: "Traveling Light," Nov. 16-8, 8:30 p.m., 1572 California, SF.

FREE THEATRE: "The Civil War," Nov. 17-8, 8:30 p.m., and 10:30 p.m., Potrero Hill Neighborhood House, 953 DeHaro, SF.

FIREMARK PLAYERS: "Visit to a Small Planet," Nov. 17-8, 8 p.m., Forum, 333 Calif., SF.

GRASSROOT EXPERIENCE: "The Duplex," Nov. 16-8, 8:30 p.m., W.A.Y. Theatre, 1859 Geary, SF.

IMPROVISATION, INC.: every Fri./Sat., 8 p.m., 149 Powell, SF.

INTERSECTION: "Birdbath," Nov. 22 and 29, 8:30 p.m. 756 Union, SF, 397-6061, $2.50.

LIVE OAK: The Moving Men, Nov. 17-8; The Free Way Barter Theatre, Nov. 24-5. 1275 Walnut, Berk., 849-4120, 8:15 p.m., free.

MAGIC THEATRE: "Great American Sports Machine," Nov. 16-7, 8:30 p.m., 2485 Shattuck, Berk.

MARIN VETERANS' MEMORIAL: "Before This Anger," Nov. 17; "Who's Happy Now," Nov. 17-9. 415 Geary, SF, call 472-3500 for times and prices.

MILLS COLLEGE: "The Room," "The Dwarfs" and comedy sketches, Nov. 17-8, 8:30 p.m., Lisser Theatre, campus, Oakl.

PRESIDIO PLAYHOUSE: "Company," Nov. 16-8, 8 p.m., Building 238, Mason/Marshall, Presidio, SF.

THEATRE LAB: "Life is Awfully Serious," Nov. 17, 8 p.m., 1870 Sacramento, SF.

USF: "Much Ado About Nothing," Nov. 16-18, 8 p.m., Gill Theatre, Campion Hall, campus, Parker/Golden Gate Gate, SF.

CONCERT/DANCE

BOZ SCAGGS AND THE SONS OF CHAMPLIN, Nov. 19, 7 p.m. and 10 p.m., Marin Veterans Memorial Theatre, San Rafael, 472-3500, $3.50 advance, $4 door.

ELLY AMELING AND THE STANFORD CHAMBER ORCHESTRA, Nov. 19, 2:30 p.m., Dinkelspiel Aud., campus, $4.50/$3.75 students.

DANCERS OF MALI, Nov. 18, 8:30 p.m., Masonic Aud., SF; Nov. 19, 7:30 p.m., Flint Center, De Anza College Campus, Cupertino. Tickets through Ticketron.

DOC WATSON, Nov. 18, 8 p.m., Marin Veterans' Memorial Theatre, San Rafael, 472-3500, $3.50-$4.50.

ICE CAPADES, Nov. 21-26, Oakland Coliseum, Nimitz Freeway/Heggenberger, Oakl., 569-2121, $3-$5.50.

JOSEPH BACON, Spanish music on lute and guitar, Nov. 25-6, 8 p.m., 1750 Arch, Berk., 841-0232, $2.50/$1.50 students.

MERLE HAGGARD, Nov. 25, 8:30 p.m., Santa Clara Co. Fairgrounds, Expo Hall, Tully Rd., San Jose, 246-1160, $5 advance/$6 door.

NATIONAL BALLET OF WASHINGTON D.C., Nov. 18, 8 p.m., Zellerbach Aud., UC Berkeley campus, 642-0214, $3.50-$7.

PEARL BAILEY SHOW, Nov. 16-9, Circle Star Theatre, 1717 Industrial, San Carlos, 365-5911, call for price and time.

RAY CHARLES AND B.B. KING, Nov. 28-Dec. 3, Circle Star Theatre, 1717 Industrial, San Carlos, 365-5911, call for price and time.

RENAISSANCE WIND BAND, Nov. 19, 8 p.m. Dinkelspiel Aud., campus, free.

SHA-NA-NA AND STONEGROUND, Nov. 24-5, 8 p.m., Winterland, Post/Steiner, SF, $4 advance, $4.50 door.

STANFORD STUDIO BAND, Nov. 19, 8 p.m., Dinkelspiel Aud., campus, free.

TOWER OF POWER, Nov. 16, 8 p.m., Harmon Gym, UC Berkeley, 642-4563, $2.50 students/$3.

UNIVERSITY SYMPHONY ORCHESTRA, Nov. 19-20, 8 p.m., Hertz Hall, UC Berkeley Campus, 642-2561.

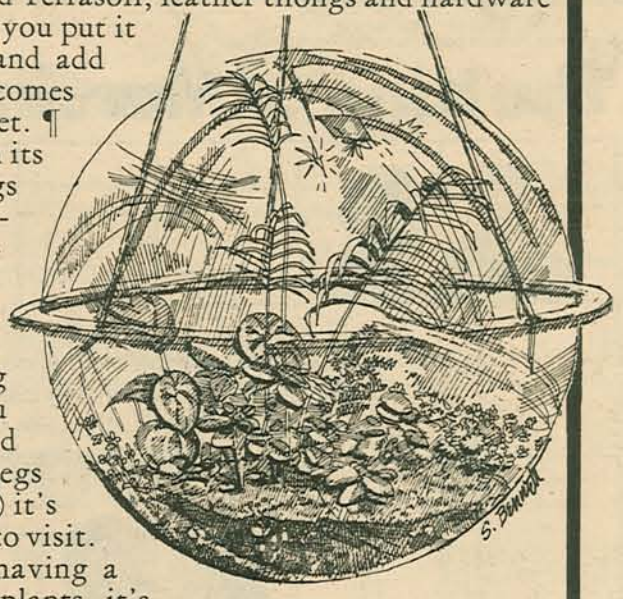
WEST, BRUCE & LAING, Nov. 22, 8 p.m., Winterland, Post/Steiner, SF, $4 advance, $4.50 door.

SCHEDULE OF TERRIFIC ART EXHIBITS

ARCHIVES: Historic American Indian, African and pre-Columbia works. 2196 Union, SF, 929-9339.

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626-1101 (All prices include tax.)

Cosas Kit

BLACK MAN'S ART GALLERY: 5th Anniversary Show: "We Are." 325 Haight, SF, 863-9416.

BOLLES: paintings by Bella Feldman, sculpture by Robert Butterbaugh, photographs by Margaret Tenny. 10 Gold, SF, 392-4923.

BRONER'S: Watercolors by Charles E. Murphy, 348 Kearny, SF, 981-6400.

CALIFORNIA PALACE OF THE LEGION OF HONOR: Japanese Ivory carvings and the French collections, 34th Ave./Clement entrance, Lincoln Park, SF, 558-4441.

CALIFORNIA HISTORICAL SOCIETY: "Carpenter's Gothic," photographs by Phil Palmer, and watercolors by Paula Palmer, 2090 Jackson, SF, 567-1848.

CAPRICORN ASUNDER: works by eight American Indian artists, 165 Grove, SF.

CENTER OF ASIAN ART AND CULTURE: paintings by Chang Dai-chien, M.H. De Young Memorial Museum, Golden Gate Park, SF, 558-4374.

CIRCLE: Lithographs by Norman Rockwell, 374 Geary, SF, 781-6191.

CROWN ZELLERBACH: Oakland Art Association juried show. One Bush, SF, 823-5000.

FANTASIA: "Paintings of San Francisco," group show. 750 Kearney, SF, 885-9882.

GILBERT: sculpture by Kunchi, paintings by Helman, 590 Sutter, SF; graphic art, Ghirardelli Square, SF, 392-4119.

HUNTER: Early western and California paintings, 384 Post, room 214, SF, 392-3182.

KABUTOYA: Woodcuts by Hiroshi Yoshida, Japan Center, 1737 Post, SF, 567-3100.

M.H. DE YOUNG MEMORIAL MUSEUM: Sculpture by Bruce Beasley, Mexican costumes exhibit, English ceramic before the industrial revolution, 8th Ave. in Golden Gate Park, SF, 558-4374.

MAXWELL: Kinetic sculpture by Jerome Kirk, 551 Sutter, 421-5193.

MOSTLY FLOWERS: works by Hemens and Hansen, 531 Geary, SF, 441-5511.

NATIVE ART: African Art from Nigeria, 278 Post, SF, 433-4542.

NEW: "The Secret City," photographs by Julius Williams, 1911A Baker, SF, 346-7970.

NORTH POINT: Indian miniature paintings, 16th through 19th centuries, 872 North Point, SF, 771-3548.

OAKLAND MUSEUM: "Society of Six" paintings, sculpture by Alexander Calder, and "California Monotypes." 1000 Oak, Oakl., 273-3585.

PHOS/GRAPHOS: photographs by Walter Chappell and drawings by Nancy Cahppell, 51 28th St., SF, 648-1305.

QUAY: paintings, drawings and graphics by Mary Snowden, 2 Jerome Alley, SF, 392-5532.

SF ART INSTITUTE: Los Angeles artsts and paintings by Marge Horton, 800 Chestnut, SF, 771-7020.

SF MUSEUM OF ART: Sculpture by Wilhelm Lehmbruck; "The Ocean Park," paintings by Richard Diebenkorn; bronze sculpture by Peter Voulkos; Ansel Adams: "50 Years of Photography"; "A Decade of Ceramic Art," and "The Asian Communities Show." Civic Center, Van Ness/McAllister, SF, 863-8800.

SHELBY GALLERIES: Indian Art, 777 Bridgeway, Sausalito, 332-4991.

STANFORD UNIVERSITY: French and English prints and drawings from the museum collection; photographs by Eadweard Muybridge, Art Gallery Campus, Palo Alto, 321-2300.

TAYLOR & NG: African art and artifacts, 651 Howard, SF, 495-9080.

TOMAL CHIEF: Indian Art, 52 Princess, Sausalito.

UNIVERSITY ART MUSEUM: Sculpture and drawings by Lynn Hershman, 2626 Bancroft, Berk., 642-1207.

UPPER MARKET: drawings and watercolors by Gary Brown, 2323 Market, SF, 864-6289.

WENGER: Contemporary Czechoslovakian tapestries, 855 Montgomery, SF, 781-2770.

WEST OF THE MOON: Navajo textiles of the 19th and early 20th centuries, 3464 Sacramento, SF, 922-4650.

YELLOW PRESS MEMORIAL: Vintage newspaper pages and other pop Americana, 3376 Sacramento, SF, 563-5234.

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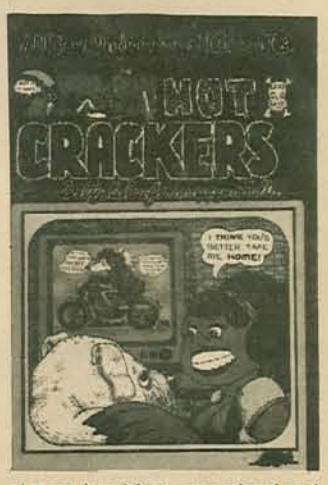
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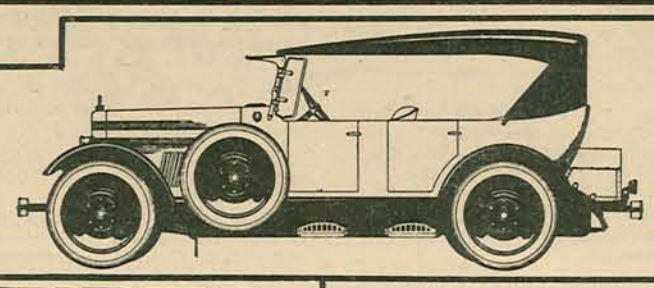
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STUDIO-LOFT, artist needs 1200-1500 sq. ft. Prefer wood floor, lots of windows, elec. & plumb. Will fix. Leave message: Jani, 441-2936.

WANTED—lg. sunny studio apt. or rm. in independent household, rent under $90, in Noe Valley or near Pk. Susan: 861-5452, days/285-9835, eves.

COUPLE WANT TO SHARE HOUSE. Proficient in woodworking. gardening, music. Have plants, cat, sm. piano. Seek friendly people, back yd. John, Ellen: 346-2990 before noon/after 7:30.

$25 REWARD for flat or house to $225. mo. Sunny, stove, refrig. Must allow 2 cats. 2 girls with refs. 668-3831 eves, 396-4728 days.

COUPLE w/ small dog looking for apt. or house (pref. nr. ocean), to rent, around $150/mo. Tom Berman: 863-2900, days/386-2264, nights.

GUARDIAN MUCKRECTIFIER, 24, and friend need 2 bdrm. flat or house for under $180 in Noe, Eureka, Bernal, Potrero, North Beach or other mellow neighborhood. Call Merrill at 861-9600 or 431-3574.

HELP! GUARDIAN ARTIST and two children, aged 9 and 11 desperately need housing in Marin. Prefer Fairfax or San Geronimo Valley. Can pay up to $175 per month. Call Kim either at Guardian, 861-9600 or at home, 457-0129.

HOUSE OR FLAT WITH GARDEN SPACE wanted by quiet bookmaker, scholarly pianist, and well-mannered cats. Must be in the city, someplace warm. 4 rms., kit., bath. Can pay to $225. Paul: 282-3170.

EXPERIENCED RECORDING engineer w/own equip. seeks job. Full time pref. Will do indept. recdgs. Maurice: 841-0707.

MY PLACE OR YOURS? Freelance paste-up, layout newspaper & brochures, etc. Hr. rates and job rates. Call Michael Carden: 283-8413.

INSTRUCTION

SPANISH AS IT IS SPOKEN. Tutoring in convers, pronun. and grammar. Cheap rates/trade. 648-7428.

MISCELLANEOUS FOR SALE

SKI OUTFIT: Hart Skis med 6'-9" w/marker step in bindings, Henke plastic buckle boots size 9 ½ & alum poles, $150/offer. Call: 826-1004.

MASSAGE TABLE folds up into suitcase. $60/barter, incl. foam pad & free massage. Aryay: 564-5250.

CV SERIES PORTAPAK cameras, $500 ea., w/zoom, mike. Work ok on AV portapaks. Other used video goodies, too. Jon: 776-6703.

RECORDS—old and new 45s and LPs for sale/trade. Also books, ironing board, tables, christmas cards, Mike: 431-9579.

EARLY '30s frosted theatre glass panes—nude fig. in water-art deco per. Brian: 861-5216.

FRIGIDAIRE, frost free, 2 dr. green like new, 12.8 cu. ft., $195, 864-0460.

CLAES OLDENBURG BAKED POTATO. Original, signed, limited edition. Great Christmas pres. I must sell. 564-0717.

JUKE BOX, $100, free deliv. 981-3847.

COLOR TV-RCA, lg. screen, seldom used, $200. Rick: 474-6886.

GENERAL ELEC. no-frost refrig., lg. freezer, $100. Call: 254-2787.

ROLLAWAY BED: full single, 36" wide. Simmons mattress, ex. cond., $25. 885-6326.

7¼" SKILSAW, heavy duty model 553, comb. & plywood blades, 25' ext. cable, rip guide, case, $50. Mindy at city lights, 362-8193, Tues.-Fri.

HARVARD CLASSICS, 52 vol., deluxe edition, ex. cond. Best offer over $50. Call: 386-7614.

FR. PROVINCIAL CLUB CHAIR, $40. Odd furn., frames, books, tapes, rugs, oil ptgs., bric-a-brac. Call: 552-3918, eves.

GOOD BIKE! GOOD PRICE! 10-speed Ligie. Lugged steel, 22 1/2" frame, alloy handlebars, leather saddle, saddlebag, lights. My father rode it twice. $120. Chromed car carrier $15. 982-7980.

GIRL'S 26" BICYCLE—blue, gd. cond. $25/offer. Call: 585-5078, eves.

COMBINATION record player/radio, gd. cond. Mrs. Matzen: 771-7998.

GOOD BIKE! Good price! 10-spd. Ligie. Lugged steel 22 ½" frame, alloy handlebars, leather saddle, saddlebag, lights. $120. Chromed car carrier $15. 982-7980.

COLOMBIAN EMERALDS! cut & polished, clear & lively. Very small $40—$60. Larger, 1.35—2.20 Karats at $240. per Karat. Must sacrifice. Call 1. mornings/evenings: 665-3692.

DOES ANYONE have a spare mattress? Single, double, triangular, heart-shaped, please call Nancy: 387-6753.

NEED PASSENGER (pref. female) to share travel expenses driving to Oaxaco, San Blas, Mexico Dec. 1 in new station wagon. Call Jim: 474-7055.

RHINOCEROS SAYS: "Don't buy a gift. Give yourself." Candid portraits: 8x10 color, $8.50; 8x10 B&W, $4.50. Call Rhinoceros Photo Lab: 865-1955.

APARTMENT FURNISHINGS FOR SALE: bedroom, lr, furnisture, rugs, draperies, also console piano, very reasonable. Call 347-6196, San Mateo before Nov. 28.

BABY GRAND PIANO, partly refinished. $1000/offer. 752-5956 or 751-1384.

CHILDREN'S PUPPET THEATRE. Handmade by artist. 2 ft. w x 2 ft. d x 4 ft. h. Call Patricia: 626-8313.

WASHING MACHINE, Hot Point. Works but transmission petulant. Offer 937-2026 or 776-3440.

2 BLK. WIGS: 1 curly shag, 1 waist-length, $10 ea., new. 239-7390 PM.

KONICA AUTO-REFLEX T w/52 mm f/1.8 lens: $200/best offer. Also 135 mm lens (f/3.5, auto) $80. 654-5976, Oakland.

TWIN BEDS, Simmons box spring/mattress set, steel frame and headboards, antique finish. Exc. cond. $45 each. 376-5863, evenings.

WATERBED, queen size w/frame, liner, pad. good cond., $35, 848-4375 ask for Kim.

ASSORTMENT OF FURNITURE incl. chairs, lamps, table, shelf, dresser, highest offer. 848-4375, ask for Kim.

SCANDINAVIAN TEAK TABLE. Beaut. cond. Expandable to seat 8. $65. Call 665-4198.

STOVE. Can't estimate age. Clean & works. $30. Call Marilyn: 421-3565 days or 824-4497 eves.

COFFEE TABLE spanish 66" w/lovely doors. Exc. cond.; $50., 346-3603.

SIMMONS KING SIZE mattress and frame, $75/trade-oak headboard avail. Need good desk, lamps. 587-4414.

ATLAS JUICER-like new $135.00 Call after 6 PM. 771-0578.

EROTIC PRINT PILLOWS-18th century erotic Japanese prints, hand-screened on quality crafted pillows. $15. Call: 731-3406.

CAMERA-YASHICA-MAT 124; like new w/wide-angle & telephoto attachments. $75, call after 6 PM: 665-6210.

HOLIDAY CARDS, Women for Peace Artist Richard Correll's print, message "Peace is a human right" card, avail. at low prices at 50 Oak St. or call 863-7146 bet. 11 and 2.

ORGASMIC fox blanket, wallow in softest neck fur only! Rob me at $250! Moss-green carpet 9X12, good cond. Good qual. $75. Call: 931-9231.

STAINED GLASS LAMPSHADES, Chess Boards & Sets, Windows, wholesale prices. Hand made w/tiffany method. 647-0906 after 5.

THE BIGGEST & BEST PLANT SALE IN THE WORLD . . . house/outdoor/planters. Nov. 18 & 19, 9 a.m., 1537 47th Ave., SF.

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MUSIC

LAFAYETTE AMP. $30, 2 Criteron '77 speakers, $90., perf., 239-7390 PM.

GUITAR & 5-string banjo lessons, folk, country, bluegrass styles. Reasonable. Seth: 441-3661.

LESSONS for drums, vibes, marimba. Beg. or adv. Doug: 752-0666.

WANTED: instruments, donated or consignment; used sheet music. SF Conservatory of Music Swap Shop, 1201 Ortega, MWF 1-5, S 10-1, 564-8086.

FOR SALE—Scott AM-FM recvr. 80 watts exc. cond. $175/trade for Gibson or Fender guitar: 431-7494.

FLUTE INSTRUCTION. Exp. teacher, beg., int. or adv. pupils. Bob Harrow: 661-1480.

FOR SALE: Flute, Artley Artist model, all sterling silver, like new, $250. Clarinet, Leblanc Noblet, all wood, very gd. cond., $125. 282-3106.

LYRICS IN SEARCH OF MUSIC: hip 'n heavy, folk, rock, blues and beautiful. Steve Arnold, 1321 Columbus, 771-4154.

PIANO LESSONS, moderate fee: $6/hr. Patient, exp. teacher. Beg. welcome. Polk, near Calif. Stephen: 441-7120.

RECORD PLAYER & RADIO COMBINATION, gd. cond. Interested? Call Mr. or Mrs. Matzen: 771-7998.

SMALL KIMBERLY BASS guitar. $30. 647-1246.

YAMAHA YC-30 professional portable organ. Transistorized circuitry, vibrato, fuzz, percussion. Perf. cond. New $1200. $780 for fast deal. Joe: 585-9017.

ELVIS TICKETS (2) available for offer. Joe: 922-7449 Eve/Wknds.

WOMAN VOCALIST-instrumentalist, blues/original material, needs creative musicians to form working group. Bass, guitar (acoustic), congas, flute or blues harp, some vocals. Call Jan: 548-8454.

WANT USE of large record collection for making tapes. Super responsible, have fine equipment, will play record once. 50¢/trade. Bill 824-3156.

4 STRING DULCIMER: Mother of pearl and abalone inlay, rosewood back. Beaut. cond. - $175 or offer. 848-4375/Kim.

PERSONALS

WILL anyone who knew Bela Lugosi when he lived in SF in the 1940's please contact Barbara Hill, 4627 18th St., 863-9174.

SEND ONE DOLLAR. Offer expires Dec. 15. P.O. Box 26595, San Francisco 94126.

To ANANDA MARGA YOGA SOCiety members in San Francisco: anyone interested in getting together for Dharmachakra in SF or car pools to Berkeley, please contact: Laraine 647-3727 or Mary 863-6932.

TOO SHORT? TOO TALL? Tiny journalist is looking for people who've been refused jobs on heightist grounds. Esp. interest in gov't. discrimination. Call Howie: 647-7729.

SF MEN'S SWITCHBOARD. Info and referral on alternatives. Hrs.: 4PM-8 PM and after midnight daily. 775-8028.

GRAD. STUDENT Filmmaker wants to contact group marriages in any form, for possible film. Call Bert: 234-3734.

WOMEN, slightly disabled, happy, gentle, sensitive, alive, would appreciate your friendship, also used paperback books to read. Send to P.O. Box 57, Concord, CA 94520, or call after 6PM, 798-1243.

GROUP MARRIAGE discussion group meets weekly. Call Evelyn: 653-4952 or Mohandas: 861-2264.

CREATIVE INDIVIDUALIST seeks outlets for energy. Willing and anxious to become involved in projects straight or bizarre. Write Merrill c/o the Guardian.

SENSITIVE WOMEN—for group sharing, centering on diaries of Anais Nin going into our individual emotional and creative states. Using encounter techniques for awareness on various levels. Becky Kunert: 647-3727.

JUPITER EXPRESS, an information center for personal growth serving the gay and bisexual community. Classes, activities, groups. Call for current schedule. 771-1717.

HAIGHT-ASUBURY Women's Clinic: 1101 Masonic St.

SINGLE PARENT SWITCHBOARD: 23rd and Douglass, 771-8212.

WANT TO OVERCOME loneliness of unshared life? Sensitive, attractive male, 23, wants to meet intelligent caring woman. Write Brian, 4029 A 24th St., SF 94114.

SIR, Society for Individual Rights, the nation's largest gay organization: social activities, service projects, self and social change. Open meeting 3rd Wednes. of month at SIR center, 83 6th St., SF 94103—781-1570, 24 hr. recorded message 433-5433.

LOVING WOMAN, financially able, wants very much to adopt infant or toddler to love and care for. Will help with legal and/or medical. 621-0369 wknds., eves.

WANT TO FORM sm. living gestalt community—to find place and work w/ others. Call me if you want this too. Bob Garriott: 931-2948.

IF WE CAN'T HELP, we'll put you in touch with someone who can. Hayward Switchboard, telephone information, referral, rap line. Weekdays, noon to midnight. 884-3911, free, confidential.

BOWL OVER YER BEEFWITTED friends this Christmas with nude photos of yourself. I will photo and design artful or outrageous (your whim) Christmas card. Very reasonable. Bizarro (SF Directory or 411).

WOMEN interested in helping to get together a women's coffeehouse leave a message for Cheryl at the women's switchboard: 771-8212.

ANYONE who has a skill, service, or product and wants to be listed in the next Peoples Yellow Pages (no charge), please send info to: Peoples Yellow Pages Collective, P.O. Box 31291, SF 94131.

UNION OF WELFARE RECIPIENTS are interested in providing legal help, advice and raps with particular emphasis on mothers with dependent children. Florence Steinman: 752-5683.

DEPRESSED?
IN A CRISIS?
Day or Night, call:
San Francisco Suicide
Prevention **221-1424**
Business office: 752-4866.

POLITICAL

PINE ST. DEFENSE FUND estab. to pay legal expenses of victims of one current SF fed. grand jury. Contribs. needed to support legal appeals. Send to B. Dohrn c/o Lawyers Guild Grand Jury Office, 2588 Mission, SF.

PRISON LAW COLLECTIVE which gives free legal help to men and women inside prison is desperately in need of typewriters. 558 Capp St., 282-3983.

IF YOU'VE BEEN ENTRAPPED for prostitution or a similar charge, call Edi: 863-1040. We'll see what we can do about it.

RECRUITMENT for the Sixth Contingent to work in Cuba Spring 1973 begins Oct. 8. For applications contact: Venceremos Brigade, P.O. Box 4705, SF 94101. Call: 658-2647.

BANGLADESH NEEDS HELP DESPERATELY! I know the country and the language and am eager to join any aid group. Write David c/o The Guardian.

PUBLIC INVESTMENT siphoned into Private Pockets is one of the reasons for the high taxes. San Francisco has massive investment in a government dam which supplies both water and electricity. Read how this investment has been used to line the pockets of New New York banks and insurance companies. Send for a Raker Act bibliography with a stamped, self-addressed envelope and 30¢ in coin to Charles L. Smith, 61 San Mateo Road, Berkeley, Ca. 94707.

CITIZENS ADVISORY BOARDS were set up in England during World War II to aid bombed-out victims. How could this system help reduce some of our current problems? Send a stamped, self-addressed envelope to Charles L. Smith, 61 San Mateo Road, Berkeley, Ca. 94707.

POLICE-COMMUNITY RELATIONS are crucial in much of the turmoil of minority agitation. Would a Police Review Board help to restore good faith between citizens and officers? Send 30¢ with a stamped, self-addressed envelope to Charles L. Smith, 61 San Mateo Road, Berkeley, Ca. 94707.

WOULD LIKE to make contact with someone from the ISO (MATZPEN) or ISRAC. Ulysses 285-6573.

BIRTHDAY CELEBRATION with Teatro de la Gente, San Jose Theatre of the People, Music and Dance. Prof. Jorge Acevedo and Ramon Flores, Univ. of Calif. reporting Chicano visits to the USSR. Dr. Harry Steinmetz on SOVIET PSYCHOLOGY, YOUTH AND PEACE, 50th Anniversary, of the USSR, Sunday, Nov. 19, 2 pm, Garden Room, Jack Tar Hotel. Tickets $1.00 90 McAllister St. or at the door.

MORPHINE, codeine, opium, smack,
Richard Nixon's got the knack,
Quiet Baby, don't you weep,
Give US the power . . . you go to sleep.
Howard Perlstein

PETS

FAT BLACK beautiful cat needs to live alone with people who like to pet him. My other cats drive him crazy. Fixed male. Loves lap sitting. Free. Rosemarie: 731-5959.

THREE CUTE KITTENS, free to good home. 431-5239 after 3, MWF.

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MULTI-COLORED creative walls, design painting, cheap or barter. 582-1628.

PUT GARRET IN THE ATTIC or add workshop or new room in the basement. I do quality work at very reasonable rates. I give fair estimates and bring the job in on schedule and within your budget. Call Peter Wickey: 441-5141.

ELECTRICAL HOUSEWIRING, light plumbing. Rates variable & reasonable. Free est. SF: Suzanne 824-4758, East Bay: Gaelyn 658-6630.

QUILTS: Custom made to keep you cozy, inspire good creams. Deborah: 652-0375, eves.

KEEP ON TRUCKIN' w/ us! Cheap but friendly. Energetic but careful. Red Van Moving People: 431-7499 or 282-5263, anytime.

PRINTING: Elegant, 1920s look. Flyers, newsletters, pamphlets, books. Short runs welcome. Peoples' prices. Panjandrum Press, 99 Sanchez (cor. 14th), 861-5336.

PLUMBING, DEPENDABLE, for all jobs, any kind. Call evenings and weekends - 586-5708.

MOVING & HAULING, anything, anywhere, anytime. Call Billy: 648-3896.

FREELANCE TYPIST: Extensive exp Proofread & copy edit as required. IBM Selectric with carb. ribbon. Call: 665-7457.

CREATIVE PHOTOGRAPHY: portraits; model composites; commercial; promotional and industrial. Street Prices. Call: 928-3294.

SUPERGRAPHICS - Wall design to integrate space w/objects, people & vibrations. Very reasonable! Call Jim: 824-9219.

FOR WOMEN - a classical three hour Swedish massage by an exp. masseur. Very reasonable rates. Call Jim: 474-7055 anytime.

ASTROLOGY
If you want the *REAL THING*, learn to use the *TRUE* language of astrology. Small evening classes in basic and advanced astrology, as well as an interpretation of your natal chart. Call 647-6480 evenings, after 6.

"It may not be too late if enough concerned citizens familiarize themselves with a book like this, which is actually a continuing case study against the highrise. . .The book covers ways to 'sniff out, then snuff out highrises' by giving practical pointers that could serve as guidelines in any large U.S. city."
—William F. Claire in "City", magazine of urban life and environment

To get your copy of "The Ultimate Highrise" send $3.45 to:

Bay Guardian Books
1070 Bryant
San Francisco, Ca. 94103

AN EVENT AT YOUR PARTY? Excellent catering? Artist/cook will arrange above. Negotiable rates. Jill 621-3142.

HOUSESITTING: I'll water your plants, feed your pets, take in the mail, answer the phone, etc. in exchange for free rent while you're away. Exp., exc. refs. Michael: 771-1717.

MOVING AND HAULING—with pickup. Reasonable. Call Carl: 731-9621.

CALAMARIS, CURRY, CASSOULET: We'll cook very special dinners for your party, bartender avail., 665-7819: Ana Lisa.

WANT A DIVORCE, but think you can't afford it? Call 861-3481. Expert aid at people's prices.

PAINTING: interior, exterior, floor scraping and varnishing. Cheap, prof. refs. Free est.: 665-8095.

The Down Depot — loving drycleaning care for down sleeping bags & jackets. 431 A Belvedere St., SF, Ca. 94117. 3-7 Tues. - Fri. 10-5 Sat. 664-4313 or 931-6300. Mail/UPS.

video tape coverage of events, weddings, births...feedback for dance, theater, self-defense, encounter... ALTERNETWORKS documentary media group, sf. **services** 626-7453 431-3370

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GREAT PHOTOGRAPHY at a good price from the GUARDIAN's very own photographer. Portraits, model composites, annual reports and brochures. Color or black and white. Roger Lubin: 285-3922.

PUBLICATIONS

NOW AT MODERN TIMES—1973 Indo-China Calendar, 28 pages, 250 illustrations, poems, songs, legends, hist. and fact sheets on U.S. aggression, $3.00.

SF WOMEN'S NEWSLETTER: we are reorganizing and have just produced an issue. Come join us, subscribe, send contribution, or send for free issue. SF Women's Newsletter c/o The YWCA Garrett, 620 Sutter St., SF 94102.

REAL ESTATE

REAL ESTATE: Income property. Industrial Warehouse for trade—San Leandro, 20,000 sq. ft. David Devine Realty, 956-6521.

APARTMENTS FOR RENT: Oakland and SF—Studios & 1 bedrooms, David Devine Reality, 986-5521.

REAL ESTATE—Income. Pacific Hts.—three flats, shingled, Victorian, built 1888. 8 rms. ea. Present income $730./mo. Fantastic location, potential for improvement. Bushman Realty: 731-8431.

MOUNTAIN RANCH FOR SALE. 240 acres Mendocino Co. Lots of flat land, live stream, several springs. Apple orchard, garden, 10,000 gal. water storage, barn and outbuilding. Turn of century hand milled ranch house. $250. per acre. Trust deed and full title insurance avail. Owner financing. 18001 Tomki Rd., Redwood Valley, Ca. 95470 (707) 485-8198.

MENDOCINO LAND FOR SALE nr. coast at junction of routes 1 and 128. Group needs additional members to complete purchase—not a commune—individual ownership. Rick: 474-6886.

40 ACRES. ¼ interest in 160 a. S.E. of Willits, seasonal creek, springs, meadows, evergreen forest. $14,000. Owner financing. 18001 Tomki Rd., Redwood Valley, Ca. 95470 (707) 485-8198.

APARTMENT HOUSE — San Francisco. Richmond District, 22 units, $195,000. David Devine 986-5521.

WESTERN ADDITION 3-4 bdrm. flats leased to govt. at $6,750. Goldmine if you maintain. Asking $39,500/trade for other real estate. 346-3603.

DESPERATELY NEEDED! Noe Valley Community School needs to relocate. We need to rent large house, flat or storefront in or near the community. Call 648-5796 or 626-7637.

SPECIALIZING IN the unusual. Central Realty. Arlene Slaughter 6436 Telegraph Ave., Oakland. OL 8-2177—TH 9-2976 Eve.

EXCELSIOR DISTRICT
Income flats—2 bedroom each, garage, hardwood floors, 2 blks. to ALL night transportation and shopping—Low price. $31,950. Bargain! Harry's Realty 586-1086

ROCKRIDGE REALTORS
homes and income property
Listings needed and advertised. Let's make a Deal! 6019 College Ave., Oakland, days and eves.
655-2330

RENTALS

COUPLE HAS EXTRA furnished bdr. Single person - no pets. We've filled quota already. $65 month, includes utilities. Kitchen privileges. Bernal Heights, No. 10 Monterey line. 824-8678 evenings.

FURN. STUDIO APT. to sublet, Nov. 23-Jan. 1, $110, lower Pacific Hts. 922-7487.

SUBLET 3 MONTHS 5 R - 2 BR furnished Victorian flat on Nob Hill. Dec. 1 to March 1. Rent $180 per month. Call Jim: 474-7055.

RM. WTD. in meditational, peaceful environment by quiet female grad. Student. Rent open. Jan: 861-1580.

SHARE RENTALS

SHARE 2 bdrm. E. Oakland home w/ 26-yr. old European coll. grad. Pleasant, quiet, natural environment, fireplace. Avail. Dec. 1. Furn., $100/mo., 451-0670.

GIRL WANTED to share flat in Mission district. Own room. $75 plus 1/2 utilities. Call Lorry: 285-4032.

SPACIOUS, SUNNY FLAT to share, Pacific Hts. near Sacramento. Own bdrm. and priv. study. Open only to happy, reasonable individual w/own life and need for privacy. Reasonable pet o.k. $150/mo. 346-0752.

LEO MAN, 23, needs place to share, pref. w/some ladies, up to $70/mo. Bring some sunlight to my strange plight, call Richie: 647-7729.

SCORPIO, gay male seeks introverted male to share large one bdrm apt. Sincere only. Call 861-6996, anytime.

CHICK NEEDS roommate to share 2 bdrm. 2 bath Marina flat. Near trans., fireplace, plants, good vibes. $120/mon., 921-7569. after 6.

SHOPS

FOR SALE — established hip handmade clothing and craft shop in Berkeley. Excellent opportunity for craftsmen, leather worker or clothing makers. Excellent buy before Christmas. Call 707-433-5445.

DUNCAN'S CYCLE RECYCLE. Bicycle Repair Specialists, parts & accessories. 58 Dolores Terrace. Nr. 17th & Dolores. Hrs. 2-6. Sat. 10-4. Closed Sun. Call: 626-4673.

THE INDIAN ROOM of Anima Mundi, jewelry, rugs, pottery, beadwork made by Navajo, Zuni, Hopi, Paiute, Cheyenne and other Indian craftsmen. 352 Miller at Locust, Mill Valley, 10:30 - 5:30 Tues.-Sat. 383-1008.

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INNER THEATRE ACTING Workshop of SF. Professional, exciting. For beg. and advanced. Emphasis on inner expression. Register now for 10 wk. evening class: Steven Polinsky, aft. 6 pm., 771-6446.

INTERESTED IN CONTACTING 3 sensitive, creative people to form unique theatre group. Call Steve: 771-6446, after 6.

IMPROVISATIONAL WORKSHOPS w/former "Committee" teacher. Reasonable rates. Classes start Sat. 10/14 at 1 PM. Also evening classes. Improisation, Inc., 149 Powell St., 397-5534.

Dance and Movement Classes
body alignment-and-dance, men's class, creative dance workshop, belly dancing, morning class, essential movement, group projects, individual projects, beginning dance. New Dance Workshop — 6371 Telegraph near Berkeley line, Oakland. 848-7664

WANT TO BE A COMEDY WRITER?
Rare opportunity to learn from a professional. Learn how to WRITE & SELL jokes, skits, monologues, commercials, etc. Guaranteed results. Evening and weekend classes. Call Jim Curtis: 334-9313.

TRAVEL

WOMAN DESPERATELY NEEDS ride to Phoenix for Christmas. Can share driving and expenses. Judy: 864-7090, after 4.

NEED RIDE TO IOWA in Dec. Share costs, driving, exhaustion, phone Dell: 864-1474.

WOMAN SEEKS week-end tripping partners (non-drug) into country, meditating, having good times. Call Judy: 864-7090.

RIDE NEEDED TO EAST COAST (NYC or Conn.) weekend of Nov. 18 or week of Nov. 20. Will share driving and fuel-oil-toll expenses. Nancy: 564-2803.

DISGRUNTLED COMMUTER? Tired of Southern Pacific, the Long Island Railroad of the West? Phone your gripes about rates/service to Bill, 861-9600.

WANTED

GUARDIAN NEEDS experienced IBM Selectric typesetters willing to work under deadline pressure. Call Jean: 861-9600.

GUARDIAN needs reference books, dictionaires, film books, almanacs, grammar books, anything to keep us honest. Bring to 1070 Bryant or call Merrill 861-9600.

WANTED: 12 and 20 gauge used plastic shotgun shell cases. Write 1999 Mt. Veeder Rd., Napa, Calif. 94558.

WANTED: large loom (and bench), 36" or more, floor model with 4 or more harnesses. Jack type. Can afford to pay reasonable price. Barbara: 826-5502, eves.

PRISON LAW COLLECTIVE which gives free legal help to men and women inside prison is desperately in need of typewriters. You can contact them at 282-3983.

WANTED—Judy Garland memorabilia, records, tapes, magazines, posters. Will buy or trade. Call Marianne or Tom after 5: 383-3113.

WANTED: Cotton scraps and yardage. Will pay 10¢/lb. Deborah: 652-0375, eves.

OLD COMICBOOKS WANTED: Do you have old comics in your basement or attic? Need them? If not, I do! Andy: 653-6311.

GENEROUS PATRON or sponsor wtd. for 2 artistic people who lack financial means. Proficient in Japanese gardening, woodworking, composing & playing music. Interested in dome-building. We are in mid-20s, hard-working & quite serious about this. Call Ellen after 7:30: 346-2990.

WANT TO BUY cheap old Kodak Model E 16mm camera. Also want B&H Filmo 141-B. Jon: 776-6703.

SHAZAM - Will buy very old comic books, esp. Capt. Marvel, Popeye, etc. Call in am, 863-6409.

THE GUARDIAN CASTLE is cold and bare. We will trade a subscription for a large carpet or other homey office furnishings. Call Cecily at UN 1-9600.

THE GUARDIAN MUCKRAKERS are weary of chiselling their words on stone tablets. We desperately need typewriters in trade for subscriptions. Call Cecily at UN 1-9600.

WANTED: good quality cotton quilt (dbl. bed size), under $25. Call: 826-8173.

WANT TO RENT - Darkroom space, w/sink or wet wall. Have own equipment. Inexpensive please. 285-8414.

STUDENT-MOTHER needs working refrigerator. 346-8454.

WANTED - GRANT applications for community-oriented projects of some historical interest. Small seed grants available for imaginative, well-thought out projects. Call Cynthia: 567-1848.

CAMBRIDGE—SF (area) apt. switch for Jan-March, or part thereof? Have gd 5 rm apt. Want 13 bdrms. Write Robert Goodman, 11 Donnell St. Cambridge, Mass. 02138.

SF AMATEUR ASTRONOMER/TEACHER needs rural site, hour or two of SF, w/seclusion, dark skies and unobstructed view. Willing to pay a small sum for privilege of being on your property. Character references, even let you look through the telescope. No realtors please. Pete: (415) 386-3259, after 6 P.M.

You can sell anything through the Bay Guardian's famous classifieds



or you can get a job, rent a castle, buy a yacht, anything that will make your life more exciting, interesting and economical.

We accept free classified ads from individuals. Keep your ad to 30 words or less; the livelier the copy, the better.

The deadline for ad copy is Friday noon before publication. Mail (don't phone) your ads to: The Bay Guardian, 1070 Bryant St., San Francisco, Calif. 94103.

"Huge Haight Ashbury Attic" with fantastic home beneath. 8 rooms with 5 fireplaces and an Elevator which will convey two non-pachydermic adults. Garage. Solarium. Artists could chop a large window in attic to get north light. Rear deck. $54,000.
Colonial Realty
2323 Irving
S.F., Calif. 564-1100

-SKI

Continued from Page 2

SUGAR BOWL: On old Donner Pass road at Donner Summit; open Nov. until May; elevation 6,900 to 8,400 ft.; 800 acres of terrain, 20% beginner; 30% intermediate, and 50% expert. Six double chairlifts, one T-bar, one rope tow. Parking for 500 cars, night skiing Tues., Thurs. and Sat.

TAHOE SKI BOWL: Seven miles south of Tahoe City; open until Easter; elevation 6,250 to 7,000 ft.; 320 acres of terrain, 5 open slopes, 7 trails; longest trail 1½ miles; 40% beginner, 50% intermediate, 10% expert. Double chairlift, T-bar, two rope tows. Parking for 200 cars, snack hut; child care 2 yrs. and up, $1 per hr.

TANNENBAUM: On Mt. Rose Hwy. between Reno and lake Tahoe; open to Easter; elevation 6,600 to 7,000 ft.; 5 slopes and trails, 50% beginner and 50% intermediate. T-bar; Poma; snack hut; parking for 75 cars, night skiing Wed./Fri.

Cutting The Costs

RENTALS: Usually a good idea to rent equipment in the Bay Area, especially if you are going for a week. The additional cost of a rented rack ($2.50 a day/ $7 a week), is worth it when you're carrying a lot of skis. Equipment rents in the Bay Area for $4 per weekday ($14 per week) and $6 plus $2 each additional day on weekends.

TRANSPORTATION: Cars are the cheapest and easiest way to the ski country. Warning: gas prices go up with the elevation, so fill up in Sacramento. Bus, the next best way, goes to South Lake Tahoe for $10.30, roundtrip, on Greyhound's Casino Bus (from SF). Greyhound is the only bus that goes to Truckee ($15.37 roundtrip from SF). The cheapest bus going to Reno is $13.75 on Cal/Nev Golden Tour. Continental Trailways has a three day special, $11.75. Regular roundtrip on Greyhound is $19.20. Commercial planes, although fast, don't get you close enough to the ski area and their prices are $54, roundtrip, SF to Reno.

CHAINS: Don't leave the Bay Area without chains between Nov. and April. Standard chains for most American cars sell for $15 at any auto supply or tire store (Whitefront, Sears, etc.) Chains rent for $1.50 a day from most service stations. Beware: chains in the mountains cost $30!

SNOWPHONES: SF: 391-2679/928-3443
SF: 557-3755 (highway conditions)
Santa Rosa: 707-545-SNOW (from radio station KSRO)

WEATHER REPORTS: Coordinated by Ski/Media Network, 1239 Polk, SF, would like to hear comments on ski forecasts. A good reliable radio source is KGO, ski broadcasts are Thurs. 6:05-6:30 p.m. On TV, KPIX has ski reports on the Thurs. news at 6 p.m. and 11 p.m. and the Fri. news at noon and 6 p.m.

LODGE AND FOOD: Check out package deals offered by the ski areas, some are reasonable (i.e. Dodge Ridge, Kirkwood) but most are super expensive. The cheapest places to stay are not in the resort areas, drive another 25-40 miles away from the slopes to find a reasonably priced lodging. If you ski North Tahoe, drive 25 miles up Hwy. 89 to Sierraville, where you can soak in the Campbell Hot Springs bath and spend the night for $11 (for two!!!!). Other good places for cheap lodging include Truckee, Tahoe city and Olympic Village. If you ski south of Lake Tahoe, drive down either Hwy. 50 South or Hwy. 88 South and stay in one of the pine lodges along the way (hint: the further south, the cheaper the lodging). For example on Hwy. 50, 30 miles south of Lake Tahoe, the Strawberry Lodge offers two people a double bed with breakfast for $12.

Eating is a different story. The absolutely cheapest place to eat out is the Casinos (only in Nev.) where breakfast (ham and eggs; hash browns and coffee) is 69¢, lunch and dinner buffets start at $1.69. Small towns also have inexpensive restaurants, like the Alpine Hotel in downtown Truckee, offers a steak/ prime rib dinner for $2.95 (you pick the meat and cook it yourself on a huge spit). Food at most ski areas is very expensive. □

Ski Clubs

There are more than 30 separate clubs in the Bay Area, offering a variety of services, such as private lodges in the mountains. Here are six of the best; for a more complete list, call or write the Far West Ski Assoc., 812 Howard, SF, 781-2535.

BERKELEY SKI CLUB: Open to people over 21, usually a waiting list to join. The club owns a lodge on the north shore of Lake Tahoe, $9 members and $13 non-members per weekend. Meetings are the 1st and 3rd Tues. at the Live Oak Center, Shattuck and Berryman, Berk., dues are $10 per year. Twice a year the club has group ski trips out of state, which run about $200 for a week. P.O. Box 498, Berk. 94701, 863-4327.

ALPINER CLUB, INC.: Originated in the 1940s, when a group of people built a ski lodge to enjoy outdoor sports. Members range from 18 years old up and meet the third Thurs. of the month at 8:30 p.m., Homestead Savings and Loan, 130 West Portal Ave., SF. Dues are $10 per single, $15 per couple, each year with a $25 initiation fee. Activities include the annual Alpineer ski swap, skiing, hiking and sailing trip. The club has a lodge at Donner Summit and a yearly trip to Sun Valley. P.O. Box 744, SF 94101, 654-8771.

CHI SKI CLUB: Members, 21 or over, can choose any of the 9 weekend trips the club plans every year. Dues are $15 to new members, $5 refund on 1st trip, and $10 to old members. Weekend trips average $29 without lift tickets. 2418 Unwin Ct., South San Francisco, 386-4240.

CAL SKI CLUB: Membership is open to students, staff and alumni, dues are $4, meetings Tues. night. Activities include weekend trips, winter and spring carnivals and ten local trips. Lodge prices are: weekdays $2, weekends $2.50, non-members additional $2.50. 300 Eshelman Hall, Univ. of Calif., Berk., 848-0270.

PENINSULA SKI CLUB: Members, over 21, have use of the club's lodge at Donner Summit, $1 per night, $2.50 for non-members, and plan out-of-state ski trips. Must attend 2 meetings to join, on the 2nd and 4th Wed., 8:30 p.m., Knights of Columbus Hall, 217 Baldwin, San Mateo. Dues are $15 and $20 initiation. P.O. Box 305, San Mateo.

STUDENT SKI ASSOCIATION: Open to college students, $5 membership allows the members discounts on lifts ($1 per weekend, ½ price during the week), lessons, and equipment rental at most major ski areas. Box 1158, Incline Village, Nev. □

HARK: The Heralded Guardian Christmas Guide (coming next issue).

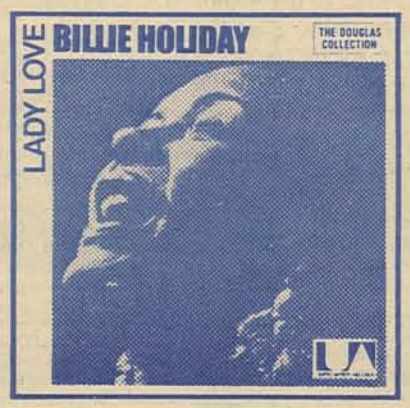


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